

TWENTY-EIGHT PAGES

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JOSEPH HART AND CARRIE DE MAR.



If you haven't really got an education, or refinement, or intelligence, or anything, the next best thing to do is to acquire what James L. Ford, the dramatic critic, calls "culturine."

It goes a great ways, nowadays, and can hardly be detected from the real thing. It is what you might call "near-culture."

I was reminded of this at a dinner one evening recently by hearing a man talking about musical composers. The subject of Mendelssohn's "Spring Song" came up, and some one praised it.

"Pure musical rot!" exclaimed the man: "a jingle of sound that pleases the ears, just as the tinkle of a cow bell does in the woods. But nothing in it—nothing in it."

The Matinee Girl was stricken suddenly with a knowledge of her ignorance of musical matters. In her simple Japanese way she had always thought the "Spring Song" a delicious bit of melody—exquisite to hear at dinner when one is eating one's first soft shell crabs of the season, with asparagus and Spring lamb to follow.

I got the man alone after a while and I looked him in the eye and said: "I'm always hearing things from you literary people that I don't understand and frequently don't believe. For instance, that attack of yours on the 'Spring Song.' What kind of a conversational gallery play was that? I think Mendelssohn's 'Spring Song' is pretty, and I believe in my soul that you do."

He kind of snickered. "Oh, yes—pretty enough!—pretty enough," he said; "but, my dear Matinee Girl, we must have something more than merely pretty music."

"Well, I am quite content if I can always get it merely pretty," I said, "and any one that can call the 'Spring Song' musical rot is a heathen."

He began to laugh then. "I'll tell you something, if you'll promise," he said. "You're the first person I've ever met that a criticism of the 'Spring Song' hasn't made an impression on. You see it is like this: 'I used to like it myself very much,' said he; 'in fact I like it now. But I once liked it so well that I thought it would be a nice idea to write a verse about Spring and make the meter fit of that of Mendelssohn's music. This sort of thing, you understand? Lum-ty-tum-ty-tum-ty-tum-ty-tum! I called it the 'Spring Song' and sent it to a magazine. 'Call it something else,' said the editor, 'and we'll print it.'

"But that's the point of the joke," I explained. "Oh, yes—of course," he said: "but this magazine is supposed to have musical taste and appreciation. We can't boom anything like the 'Spring Song.' It's too cheap and trashy. We stand for Culture and Art."

"Well, I was flabbergasted. I didn't get over it for two days. Then I concluded the editor must know what he was talking about, or he wouldn't be getting ten thousand a year."

"Ever since then I've made it a point to violently abuse the 'Spring Song' whenever it comes up in conversation, and the abuse never fails to make a deep impression. This is the first time that any one held me up on it."

The Matinee Girl gave him a look that took him in his mental solar plexus. "Well," I said, "now I know what 'culturine' is. That'll be all."

You never expected to hear your Matinee Girl praising the New York policemen in verse, did you? But a sympathetic and patriotic nature will drive people to all sorts of extremes.

And in times like this it is just as well to keep on the right side of the police, any how. But this poem occurred in this wise:

The Matinee Girl is one of Ella Wheeler Wilcox's most ardent admirers. I read her "Side Talks with the Sorrows" every morning in the *Evening Journal* just as religiously as I peruse the "Baby Editor's Advice to Mothers" on the other side of the page.

But I hate Anglophobia as the Devil hates holy water. And recently, as I studied the red-headed extra in question, with a Century Dictionary on one hand and an Ancient History on the other, I came upon a poem, sent from London, written by Mrs. Wilcox, and calling upon the earth, the air and the sky to witness the perfection of the London "bobby."

She threw violets at his charm of manner, his good looks, his knowledge of the map of London and his graceful gait in helping ladies across the street. She said he could show us a thing or two.

I understand that there was an indignation meeting in Mulberry Street, and it was agreed that bridge whilst was gaining ground in the newspaper offices and that a raid was in order in certain quarters.

However, difficult as it is to enshrine a policeman in verse, your Matinee Girl struggled bravely with the subject and evolved:

THE AMERICAN POLICEMAN.

Sing not of English "Robbies," or of "Tommies" o'er the sea.  
There are other heroes nearer, in the Kingdom of the Free.  
The Knight who wears the night stick, the Order of the Law.  
The Bluecoat in his six feet some, with strenuous chest and jaw—  
He may seem at times to be frivol, but when duty calls he's there—  
He's right and straight and steady, and we have no need for care  
With a six-foot giant waiting on the corner for our call—  
In his way as great a hero as the greatest of them all.

Is there fire or fight or plunder? Is there trouble anywhere?  
Do condensed air motors threaten? You will find him waiting there.  
For in danger he's a fortress, though he seems a trifle gay.  
When to cheer unseen but glorious he takes us across Broadway.  
And his ready and his steady hand upon his helmet's brim.  
And we all with one accord can safely take off hats to him:  
For he's picked on duty while we laugh and dine and dance.  
And his unshapely club does splendid duty as a lance!

It is true the London Bobby shows old ladies o'er the Strand.  
And he may know where the streets are and the batter understand:  
But life in dear old London, after all, is rather slow:  
It's not little old New York, where things are doing, don't you know?  
Above all, it's not a Broadway Squaddie, cold as ice and chill.  
Who lifts his hand, and at its beck the cable cars stand still?

We have our heroes here at home, who answer well the name:  
The "copper" that we laugh at, but we call for, just the same.  
He stands for Law and Order, and is equal to the best:  
And the cabbies cease from troubling and the truckmen are at rest.  
When they see his shield a twinkle and hear his stern command.  
And the horses fear no whiplash while the "officer's" at hand.  
Here's to the blooming "Bobby," and the stunts that he can do,  
But our Broadway boys can show him just a hundred things or two!

Strictly on the quiet. Detective McCluskey is the only policeman the Matinee Girl would really leave home for, you know; but I don't want any of our American institutions slurried, especially in favor of Johnny Bull's productions.

They are always robbing us, even to our faces. Last Summer I was on the piazza of a seaside hotel, where a party of us had gone on a couch with horns and things.

We had had an excellent dinner at this very hotel, and an Englishman who was with us—a guest, remember—said:

"A fellow can't get anything decent to eat on this side of the water. I've been to all your smart New York hotels, and I can't get anything good to eat. I've been to Delmonico's and the Waldorf, and they can't cook a bit of sole even. And I heard so much in London about the Waldorf. Why, it can't compare with—"

I thought it was my turn then. "Yes, just fawny," I said: "and the nasty way they have of presenting their bills weekly."

It is exactly the same condition that exists as to our imported actors and plays. An English earl comes over here and gets a position on the strength of his title. He's not an actor, but he's an earl, and so the American public goes to see him act, just as we love to see an elephant waltz.

And other Englishmen that are not earls, but only bad actors, have no trouble in getting good positions, because as a nation we don't sufficiently stand up for our own. The English actors as a rule are good actors; some of them are great; but we also have our American actors.

Anglophobia has engendered itself in our dramatic midst. Artistically we seem to be spineless, and the London stamp means as much to us on a play or a book or an actor as it does on a bottle of pickles. And we have fifty-seven varieties of our own.

Clyde Fitch was the angel who stepped in where fools had feared to tread for ever so long. The English plays that we raved over were all good dialogue, epigrams, aphorisms, clever lines that glittered.

The American playwright gave us the home product of much the same sort, but it couldn't help being better, for it was American.

When we begin to throw up our hats for anything let us pick it out on this side of the water. They can blow enough for themselves.

The gentle voice of our American Bird of Freedom may have developed through over work into a scream, but it is equally certain that the roar of the British lion is at times difficult to distinguish from a crow.

Just a line about the Matinee Baby that was deserted in the Brooklyn theatre and afterward adopted. As yet it has been impossible to locate it. Trailers are out after it, but it fails to show up and claim the dress sent it from the West by a gentleman who sympathized with its sad little story.

The Matinee Girl is thinking of depositing the frock in the care of some Honest Gambler who will deal with the parents who adopted the baby and deliver the present on the condition that no one shall be harmed.

#### THE MATINEE GIRL.

Among the institutions of learning that this fair land can boast of will be numbered hereafter the Cody Military College and International Academy of Rough Riders, which has been incorporated under the laws of New Jersey. Colonel W. F. Cody ("Buffalo Bill") is its president and Brigadier-General Sumner, U. S. A., retired, its commanding general and treasurer. The college is to be located near Cody, Wyo., in the Big Horn Basin.

The opening of such an institution has long been a pet project of Colonel Cody's. His intention is to make the college a practical training school for military and frontier life. Tactics, scouting, hunting, rough riding and camping will be included in the curriculum. The college will be on a large ranch, and the students will dwell in tents and log cabins. Four terms of three months each will comprise the course.

An Eastern headquarters for the college will be established in this city, with Colonel Schuyler Crosby in charge.

#### A TRIO OF BRIDES-TO-BE.

Betrothals of popular actresses were conspicuous in the news of last week, there being three in all announced. The first betrothal to be made public was that of Marie Burroughs to Robert Barclay McPherson, who is prominent down in the wholesale dry goods district. Their wedding will take place in June, and after it they will go abroad for the Summer.

Then came the news that Ysobel Haskins would be married to-morrow (Wednesday) at the home of her aunt, 366 West Fifty-seventh Street, to Walter W. Price, a well-known cotton broker. Miss Haskins recently retired from the east of the Climbers. She will not return to the stage.

Lila Converse is the third of the trio of brides-to-be. She is now playing with the Alcazar Theatre Stock company, San Francisco, and has become engaged to marry Francis J. Brugere, who is counted among the "400" of the Pacific Coast city.

#### MORE TROUBLE FOR MANSFIELD.

An elephant, it is said, may find its life a burden through the visitations of a flea; a cow may have its milk of kindness curdled by the nibbling of a gnat; so, too, a man whom genius makes to tower above his fellow mortals is vulnerable to the persecutions of those of common clay that beside him dwindle into atomic insignificance. The case of Richard Mansfield is an illustration of how the petty prey upon the great. Not long ago a vulgar varlet, employed as a waiter in a Chicago hotel, made protest when Mr. Mansfield hurried at him an overbilled chop. Then in Philadelphia a stupid "super" invoked the law because, sooths, Mr. Mansfield had behaved him with a pike for assuming to tarry in the distinguished actor's pathway. Last week a mere painter of pictures had the temerity to hale Mr. Mansfield to court in Boston in a suit for \$840 for professional services.

In the testimony it was developed that the painter, whose name is Louis Kronberg, had been honored by Mr. Mansfield with a command to execute portraits of him, as Shylock, Richard III, Cyrano, and Baron Chevrol. This was back in 1899. Kronberg testified that he forthwith abandoned all other work and joined Mr. Mansfield's retinue as Portrait Painter in Ordinary. He accompanied the actor on his tour, and used up dozens of brushes, gallons of paint and many yards of canvas in the endeavor to please his august patron. But Mr. Mansfield scorned his hewing's efforts, repeatedly ordering him to rub it out and try again. Finally, when the Shylock and Richard III portraits were finished, Shylock was accepted but Richard was refused as unsatisfactory. Then Kronberg brought his suit, claiming \$300 each for Shylock and Richard and \$240 for traveling expenses.

Mr. Mansfield, being subjected to the annoyance of making some answer to Kronberg's allegations, averred that Richard wouldn't do, but that he was willing to pay for Shylock. He wouldn't stand for the traveling expenses, though, because there had been, he said, no agreement about them. The judge took a look at Richard and decided that it was not worthy of its eminent subject. He therefore rendered a verdict in Kronberg's favor for \$300 for Shylock, but denied his plea for the remaining \$540.

#### JOSEPH HART AND CARRIE DE MAR.

On the first page of *The Mirror* this week are the portraits of Joseph Hart and Carrie De Mar, who for several seasons have been numbered among the very successful headliners in vaudeville. Before that, as every one knows, Mr. Hart was long associated with Frederick Hallen, in the famous team of Hallen and Hart. After parting company with Mr. Hallen, Mr. Hart won successes in *A Gay Old Boy* and *The Tarrytown Widow*. Next season he is to originate for the stage the character of "Foxy Grandpa," the agreeable old gentleman who has been the "hero" of many newspaper caricatures. A musical comedy has been written around "Foxy Grandpa," in which Mr. Hart will star under the management of W. A. Brady. The company will be a large one, and the season, that opens in August, is all booked. For the Summer Mr. Hart and pretty Miss De Mar—who is Mrs. Hart—will be at Atlantic City.

#### NEW HOME OF ACTORS' SOCIETY.

The house in Forty-fifth Street that after May 1 is to be the home of the Actors' Society is rapidly being overhauled from top to bottom for its new tenants. The work of renovating—which amounts almost to rebuilding—is being pushed forward by the architect, Francis L. Ellington, and the James D. Johnston Building Company. Twenty-four partitions have been removed altogether, letting in the light in all directions. Doors are being turned into windows, new floors are being laid, and new plumbing and new fixtures are being put in throughout the house. A boiler and furnace for steam heat, with a supply of radiators calculated to defy the most severe attacks of Jack Frost and keep the actors comfortable in Midwinter, have been installed, and all kinds of ventilating appliances are being put in to catch the breezes and keep the Thespians cool in Midsummer.

The main office is on the ground floor and runs from front to back of the building, a distance of fifty-eight feet. The ceiling will be supported in the centre by three pillars with Tuscan caps and bases, these pillars dividing the main floor in two. In front of the pillars will be the general reception room and behind them the engagement department, which will be entered through a gateway between the pillars. The floor of this room is laid in the newest kind of granite or Verazza, and looks like one solid slab of marble or granite. The Secretary's office will be on the ground floor to the right.

On the second floor the library and directors' room will be located in front and the Play Department in the back of the building. The third floor will be occupied by the Dramatists' Club and the reading, writing and reception rooms of the ladies of the society. The top floor will be given over to the men for smoking, reading and writing. Telephone and speaking tubes will connect all floors with the main office. Every room will be fitted up substantially and tastefully, with a view to having dignified and comfortable quarters.

The outside of the building will be thoroughly overhauled and painted in old colonial style, in keeping with the character of the architecture, and a new cement pavement will be laid in front. These preparations speak more eloquently than any words of the substantial prosperity of the Actors' Society. During the year the membership has increased fifty per cent, while the volume of business transacted has been four times greater than that of last year.

#### TWELFTH NIGHT CLUB BENEFIT.

At the Empire Theatre on the afternoon of May 3 the Twelfth Night Club will give an entertainment for the purpose of raising funds to build or lease a new clubhouse. The programme will include several new one-act plays in which will appear Blanche Bates, Amelia Bingham, Elizabeth Tyree, Selma Fetter Royle, Alice Fisher, Margaret Anglin, Bijou Fernandez, Julia Marlowe, Maud Monroe, Frank Worthing, Charles Eichman and others. A special feature will be a cakewalk in which many prominent stars will take part.

John Turton, leading juvenile (charlton), at liberty. Address *Mirror*. \*



THEODORE ROBERTS  
As Simon Legree in Uncle Tom's Cabin.



## CORRESPONDENCE

## ALABAMA.

THEATRE.—Last week between the 15th and 17th, at the Elton Y. L. Nanceville's performances were well received. The girl was handsome, and was Gordon Herbert, George K. Hart, and Walter C. Smith. The girl was a member of the Academy of Music, new society for Nanceville's benefit.

WILLIAM BLACK.—The daughter of William Black, for many years a popular singer here, made a definite hit at the Elks' fair and scored a genuine success. She is a member of the Academy of Music, new society for Nanceville's benefit.

GEORGE W. COCHRANE.—The daughter of William Black, for many years a popular singer here, made a definite hit at the Elks' fair and scored a genuine success. She is a member of the Academy of Music, new society for Nanceville's benefit.

WALTER C. SMITH.—William Black, Jr., was a member of the Academy of Music, new society for Nanceville's benefit.

## LOUISVILLE.

JOSEPH JEFFERSON filled his annual engagement at Macaulay's 12-13, appearing in The Red and Black. Van Winkle, Jr., attracted two large audiences, which showed that his supporting role was an exceptionally good one, especially Boyd Putnam, George Durham, and Elsie Leslie. Hilda Stong commences a brief engagement at Macaulay's 17 in Lady Huntworth's Experiment.

The Avenue Theatre had a strong attraction 14-20 in Down Mobile, with its fine scenery and stirring sensational effects. The co. is a well balanced one. Human Hearts follows 21-27.

The McFerrin Eagle Stock co. were soon to advantage in Held by the Enemy 15-20. Robert Wayne, Esther Lyon, and Eddie McWade, Jr., scored hits. The variety part of the entertainment was participated in by Johnny Carroll, Swiggott and Clark, and Castelot and Hall. Decided interest is being manifested in the May Musical Festival, the date of which is announced as May 13-15. The Louisville chorus is actively rehearsing, and season tickets are selling rapidly.

Manager James R. Camp is a busy man these days. He is conducting a political campaign, and doing pro-labor work in the service of Louisville. He will manage the Louisville Philharmonic Orchestra Concert at Liederkranz Hall 15 was a success in every way.

Al. Bellman and Lotte Moore are spending a brief vacation here.

CHARLES D. CLARKE.

## TORONTO.

Frederick Ward returned to Toronto after an absence of five years 15, and presented The Duke's Jester at the Grand. The piece possesses a good intrigue, and was enjoyed by the audience. Mr. Ward played with much authority, and was ably supported by Mr. and Mrs. E. R. Spence. Francis Marion 18-20.

Ward's Minstrels appeared at the Toronto 15 and gave the good performance which was expected of them. Manuel Roman, Raymond Teal, John P. Rogers, Billy Van, Richard J. Jose, the De Elmar Trio, Billy Emerson, the Rio Brothers, and the Waterbury Brothers did excellent specialties. On the Swanee River 22.

Woman Against Woman, a fine melodrama, was performed at the Princess Theatre 15 by the Valley Guards. It made its first appearance as a leading man and played with dignity and intelligence. The Electrics 22.

The Toronto Clef Club gave Haydn's Toy Symphony 15 and achieved a success.

A. J. Small has entered into a coalition with F. C. Whitney in all their theatrical interests outside of Toronto. Mr. Whitney is the only other theatre lesee in Toronto, and if this deal does not have some important effect on the local situation, it will be surprising.

J. V. McKEE.

## MONTREAL.

John Hare opened at the Academy of Music in The Gay Lord Quex to big business week of 15, and the reception accorded him and his co. was most enthusiastic. It is hard to imagine a more artistic or better balanced production than Lord Quex, and Mr. Hare's rendering of the title-role would cause him to be remembered if he had done nothing else. Irene Vanbrugh's performance as Linda Fawcett was very good. Her part is a splendid one, and she got out everything that was in it. The perfection of detail in the two leading performances was nothing short of wonderful. Ada Ferrer's Duchess of Strood was a good piece of work, as was Louise Moodie's Countess of Owlbridge. Gilbert Hare's Sir Chichester Frayne was a clever performance, and the rest of the co. were satisfactory. The last two nights of the week will be devoted to A Pair of Spectacles, preceded by A Case for Execution. Frederick Wards 22.

At the Theatre Francaise, On the Savanne River is showing to fair business. The piece, though not original, is interesting, and the co., especially Stelle Mayhew, is acceptable. The Clover Leaf Quartette made a hit.

At the Royal A Ride for Life is playing to good business by a co. fully adequate to its requirements. Mr. Ganvrem, proprietor of the Theatre National Francaise, a French stock house, at which Paul Cremieu is playing bonds, was recently arrested for giving a loan of \$10,000 to a man who had not yet been pronounced, as it appears the civic by-law governing such cases calls for imprisonment and does not allow the option of a fine. As the present by-law is full of loop holes, it will not be surprising to see an agitation to have it replaced by a new one.

W. A. TREMAYNE.

## MINNEAPOLIS.

Mrs. Leslie Carter presented Zaza at the Metropolitan Theatre 15-16. Mrs. Carter gave a splendid characterization of the title-role and was enthusiastically applauded at the end of each act. Her support was good throughout. Charles A. Stevenson made an artistic and forceful Bernard. Mark Smith, Martha Davis, Harold Howard, and Little Theresa Berts also deserve special mention. The production was beautifully staged. Howard Gould, a great favorite here and a well balanced co., presented Rupert of Hentzau 15-17 to excellent business. Mr. Gould left earth to be destined to Eternity. W. J. Conant won favor as Capt. Frank McGlynn was an excellent Rupert. Addison Pitt, Charles D. Pitt, Eleanor Franklin, Frederick Bertrand, and J. E. McGregor also contributed noteworthy performances. Field's Minstrels 18-20. Delta Fox 21-27.

The Royal Lilliputians opened for a week at the Elton Opera House 14 to large houses, making usual favorable impression. Franz Elbert caught the house from his first appearance. Louis Herkell and James D. Doyle also contributed to the enjoyment of the performance. The Watch on the Rhine 21-27.

F. E. Zonne of the Boston Lyric Opera co. formerly treasurer of the Metropolitan is in the city for a few days.

F. C. CAMPBELL.

## BUFFALO.

Frank Daniels appeared at the Star 15-17 in The Amer, and pleased large audiences. The opera has been greatly changed since last seen here, and would hardly be recognized as the music. It was well supported by Will Davenport as the chief of brigands, Helen Edmund, Nora Kome, and Kate Curtis. Farnese and Docksader's Minstrels at the Star 18-20 pleased good audiences, and the stars made a hit with their new songs and original sayings. Francis Wilson 22.

Mildred Holland at the Teek 15-20 in The Power Behind the Throne drew packed houses. Mildred Holland had a strong part, and handled it with rare grace and dignity. She was supported by Leonard Walker as Baron Koschek, Lillian Norris as the Duchess Waldegrave, and Frederick Ormond as the villain.

Le Voyage au Suissie at the Lyric 15-20 was a funny pantomime, and the mechanical effects were excellent. The Village Postmaster 22-27.

May 1 will be declared a local holiday along the lake and the Niagara frontier, in order that all the surrounding towns may participate in Memorial Day at the Pan-American.

FRANK B. WILCOX.

## CLEVELAND.

Ada Rehan, in Sweet Nell of Old Drury, was at the Euclid Avenue Opera House 15-20. A Runaway Girl 22-27.

Elmo Bill was the attraction at the Lyric-on Theatre 15-20, closing the regular season at this house.

Eugene Blair opens her Spring and Summer season with a Lady of Quality 22-27.

Uncle Tom's Cabin played to good business at the Cleveland Theatre 15-20. The Honest Blacksmith 22.

It is now definitely settled that comic opera will be given at Baltzorth's Garden Theatre the coming summer.

WILLIAM CRASTON.

## CORRESPONDENCE

## ALABAMA.

TERMINALIAH, JEFFERSON THEATRE (R. S. Dornius, manager): Walker Whiteside in Heart and Sword 8; good and pleased house. Arizona won favor from big attendance 9. Joe Jefferson had S. R. O. in Rip Van Winkle 10. His Friend from India amused light house 12. The Still Alarm 24, 25.—LITTLEFIELD, CH. W. (White manager): Mrs. Evelyn Bell Jones 10. The Last of the Mohicans 11. The Professor 12. Jones opens this beautiful and popular resort May 6.—ITEM: M. E. Mayor, dramatic editor of the "Age Herald" and one of the most popular newspaper men in the city, died of pneumonia 14. His numerous friends in the theatrical profession will read this with deepest regret for he made a friend of every one he met.

THE SCALLOPS.—ACADEMY OF MUSIC (John T. Cochrane, manager): Dan Packard Opera co. in Prince Pre 14; fair business and performance.—ITEM: John T. Cochrane, manager of the Academy of Music, is spending a large part of his time in New Orleans, La., where he has leased a new theatre. The new house is reported to be doing big business.

SELMA.—ACADEMY OF MUSIC (Reese and Long, managers): Walker Whiteside 10 in Heart and Sword; fair business; performance good; this attraction closes the local season.

DETROIT.—ECHO'S OPERA HOUSE (F. P. Littlejohn, manager): The Aeolian Trio and Johnson's Swiss Bell Ringers 13; good business; fair concert.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenthal, lessee and manager): Philharmonic Club (local) 9; big business; third successful recital of this organization. Alba Heywood co. 24.

## ARIZONA.

PHOENIX.—DERRIS THEATRE (Nick Wagner, manager): Hewett's mageline 12, 13; good business; pleasing performance. The Angel of the Alley 22, 23. Cow Slip Farm 24, 25. Town Topics May 11.—ITEM: Hewett, the magician, was admitted to the Phoenix R. P. O. Lodge, No. 335, 10. This lodge doing the work by request of his home lodge, Wallace, Idaho.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): The Angel of the Alley 24. Cow Slip Farm 26. Town Topics May 12. Jossey Stock co. 15-18.

## ARKANSAS.

BATTLE HORN.—CAPITAL THEATRE (Charles T. Taylor, manager): Creston Clarke in David Garrick and the Bells 8, 9; good business and performances. Braving Dramatic co. 15-20. Anna Eva Fay 22-24. Ingomar 25. Walker Whiteside 22.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Ewing-Taylor co. 8-13 in Because He Loved Her So, The Fall of the Alamo, Sapho, Unknown, The Three Musketeers, Comrades of '61; good performances; fair houses. Mobile Minstrels 13.

MEMPHIS.—GRAND OPERA HOUSE (Newman and Elmer, managers): Haymakers (local) 11; big house; performance good. Singing Skies Regiment 13. Nashville Students 20. Walker Whiteside 28.

FIRE CHIEF.—OPERA HOUSE (M. Holland, manager): Arnold Stock co. 15-20. Walker Whiteside 29. Bentfrow's Pathfinders May 8-14.

## CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (George Ward Swift, manager): Leo Fuller and house 8, 9; good house, entire week, good business. Leo Fuller and Jim Lewis deserve mention. The Evil Eye 15, 16.—ITEM: DENNEY THEATRE (Lander, Stevens, manager): Stevens Stock co. in Youth 7-14; fine scene production; excellent business. Next week: Minnie's Wedding.—ITEM: Mand Miller made his re-appearance with the Stevens Stock co., and received a cordial welcome.

LOS ANGELES.—THEATRE (H. C. Wyatt and co., manager): The Evil Eye 15-17.—MOROSCO'S BURRANK THEATRE (Oliver Morosco, manager): The Angel of the Alley showed some good character acting and realistic scenery 7-13; business fair. Ralph E. Cummings Stock co. in Youth 7-14 in The Little Minister.—ITEM: Charles Eyston, the Burbank's treasurer, has returned from a short absence at Catalina Island.

SAV. JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Telephone Girl 3; good business; fair performance. The Little Minister 8. The County Fair 13. The Evil Eye 19.

NEVADA CITY.—NEVADA THEATRE (George F. Jacobs, manager): La Lole Fuller on 11; good house; La Lole well received; remainder of programme 11-12.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

## COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Nathan Hale 14; excellent co.; crowded house. Daniel Sully 16. Nathan Hale 17, 18. What Did Tomkins Do 28. Neil Burrow May 1.

GRAND JUNCTION.—PARK OPERA HOUSE (John A. Franklin, manager): Daniel Sully in The Parish Priest 12; light business; performance good. Nathan Hale 13. The County Fair 22. The County Fair 23. Harry Corson Clarke 24.

ASPEN.—WHEELER OPERA HOUSE (Daly Van, manager): A. Brooks Time 13; fair performance; good house. Daniel Sully in The Parish Priest 13; excellent performance; fair house. Nathan Hale 10.

FUELLER.—GRAND OPERA HOUSE (H. F. Sharpless, manager): La Flota Opera (local) 12; direction of Fred E. Colver; good business and performance.

GREENLEY.—OPERA HOUSE (W. A. Houston, manager): Harry Corson Clarke in What Did Tomkins Do 22. Daniel Sully 29.

GRAY.—WEIGHT'S OPERA HOUSE (Dave Franks, manager): Dark.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. R. Bunnell, manager): One Vads 12, 13; fair gatherings; production handsomely staged. Wardsboro Harris, a young actress, a pronounced hit; co. excellent. Rogers Brothers 15. Professor Firth's Horn Orchestra, sung by Gamma Society, to distinguished audience 16; the work is scholarly and Professor Firth was called out three times; the soloists were Mrs. Zimmerman, Gertude Max Stein and Eva Williams. E. H. Sothern offered his magnificent production of Hamlet to S. R. O. 17. Virginia Harvard was unable to appear, because of illness; her role was acceptably filled by her understudy; Sothern's Hamlet was forceful and convincing; at times his mannerisms were apparent, especially in his comedy, but these defects were small in comparison with the general excellence of his work. The Boys of New York 18. Shore Arms 19. The Son of a Gun 20. The Fire-Symphony Concert in The Fair Field of the West 22. The Fire-Symphony Concert with Ericson Bushnell as soloist, afternoon 23. Richard Mansfield 23. Joseph Jefferson 30. Monte Adams May 1, 2. Music Teachers' Convention 3-8.—NEW GRAND OPERA HOUSE (G. R. Bunnell, manager): W. H. Van Buren, assistant manager; Morrison's Faust 11-13; S. R. O.; capital production. The Girl from Portia Bells was well staged and played; the banner business 15-17. Old-Fronty Boys of the Blue Ridge 22-24. From Scotland Yard 25-27.—ITEM: The New York Opera Co. will play a composition by Alan M. Hirsch of Yale 17. E. H. Sothern was a guest of the Faculty Club 17. Sothern is contemplating the purchase of a new automobile.—Wardsboro Harris was the guest of friends 12, 13.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Volunteers, Organist, a new play dealing with rustic characters, with good plot and moral, and with plentiful comedy interspersed, drew fairly 11-12. Rogers Brothers 16. The Boys of New York 20. White Rats 22. Philharmonic Concert 23. The Lash of a Whirl 24.—HARTFORD OPERA HOUSE (Jennings and Gage, managers): Al Reeves' Burlesque co. 11-13; good business; the usual burlesque and taking off comprised the bill. Waite Comedy co. are playing a successful week 15-20. The Kidnappers, Just Before Dawn, Sunny Tennessee, The Kidnappers, The Black Flag, Queenie, and The Fatal Card, co. concluding. The Lark 16. The Girl from Scotland Yard 25-27.—ITEM: The front of the building in which the Colligan Show Print Co. is located on Union Place, fell out 17, and for a few moments there was a panic among pedestrians and occupants of the building. No one was injured.—F. S. Smith, for several seasons head ticket taker at Parsons', has re-

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A. DUMONT.

**INDIANAPOLIS.** — **PARK CITY THEATRE** (G. R. Bunnell, lessee; Walter L. Bowland, manager): Marie Dresser in *Miss Prima* 9; big house; general "cheapening" process. Morrison's Faust to good houses 10. E. H. Sothern in *Hamlet* at New York prices 15; advance notices gave reason to expect Virginia Harmed as Ophelia, but she did not play. Pequannock Club Minstrels' debut; excellent programme; splendid reception; Captain Edward Morn, formerly of New York, was in charge. Richard Golden in Old-Fashioned French 15. *The Rags* 18-20. James J. Corbett and White Hat Vandville 22. Richard Mansfield 26. Vida Allen 25. **SMITH'S THEATRE** (Edward C. Smith, manager): The Night Before Christmas return 13-14; big business. Annual visit of Cook Church co. 15-20 in *An Actor's Romance*. The White Squadron, Land of the Midnight Sun 2. Soldier of the Empire, An Innocent Sinner, and The Ruling Passion. Irvin's Majestic Burlesques 22-23. The Little Minister (John Arthur Fraser's) 25-27.

**WATERBURY.** — **POLIS' THEATRE** (John Jacques, manager): Harriet's Minstrels 11 pleasing on entertainment; good audience. King Washington attracted fair audiences 12-13. E. H. Sothern and Virginia Harmed and an excellent co. in Hamlet before one of the largest and most enthusiastic audiences of the season 14. *Shore Acres* 15. The Rags of New York 19. Marie Dresser 20. — **JACQUES' OPERA HOUSE** (John Jacques, manager): The Girl from Puerto Rico attracted good audiences 11-12. An excellent co. appeared in *Hearts of the Blue Ridge* to big business 15-17. From Scotland 19-20. The Rags in A Hot Old Time 22-23.

**WATERTOWN.** — **BROADWAY THEATRE** (Ira W. Jackson, manager): George W. Wilson co. ended week of fair business, having presented A Noble Outcast, Harbor Lights, *Young and Dangerous*, Game, Kit, the Arkansas Traveler, *Boodle*, Michael Strang, and Little Emily. The Volunteer Organist 13; medium house 15; production good. E. H. Sothern and Virginia Harmed 19. William H. Crane 22. **Sousa's Band** 23.

**NEW YORK.** — **RUSSWIN LYCEUM** (Albert and Lynch, managers): The Volunteer Organist 15; fair impression on medium audience; co. in need of rehearsal. King Washington 16. *Boodle* canceled. George W. Wilson co. 22-25. John Drew May 14. Louis Mann and Clara Lipman 21. — **OPERA HOUSE** (W. W. Hansen, manager): The Social Maids 12; fair, but strong; pleased audience.

**NEW YORK.** — **STEELING OPERA HOUSE** (J. M. Hoyt and Son, managers): Woman's Choral Club Annual Concert 12-13; big house; violin playing of Max Bendl, and vocalism of Miss Hildebrande, of New Haven, features. Sarah Cowell Le Moyne 19. *Shore Acres* 20. A Country Merchant 22. *What Happened* 23. The Little Minister 23. Thomas E. Shear 24.

**WATERTOWN.** — **LOOMER OPERA HOUSE** (John H. Gray, manager): The Social Maids 13; top-heavy house; fair co. King Washington failed to appear 15. The Volunteer Organist 16; pleased fair audience; excellent scenery; act 3 was especially fine. Bobbi Bordini deserves mention; the piece runs smoothly being only two weeks old, and is a strong tempestuous serum. *Quo Vadis* 23. *Sousa's Band* 23.

**WATERS.** — **TAYLOR'S OPERA HOUSE** (F. Shear, manager): Morrison's Faust 9; pleased big house. When We Were Twenty-one 11; return delighted packed house. *Shore Acres* 13; excellent co.; good business. A Bachelor's Holiday 22. A Country Merchant 23. The Spanish 24. *What Happened* 24. Will H. Fox Vandville 25. Way Down East 24.

**NEW YORK.** — **LYCEUM THEATRE** (Ira W. Jackson, manager): Harcourt Comedy co. closed early; factory week 13. The Volunteer Organist 15; fair and pleased audience. E. H. Sothern and Virginia Harmed in Hamlet 16; delightful presentation; large audience. William H. Crane 23. *Sousa's Band* 23.

**TOURISTS' UNION THEATRE** (Wickham Brothers, managers): The Volunteer Organist 6; good impression; fair house; the American Girl 11; drew well; co. fair. *Shore Acres* 16; co. and business good. A Country Merchant 23. *Hearts of the Blue Ridge* 25.

**STAMFORD.** — **GRAND OPERA HOUSE** (J. M. Hoyt, manager): Amy Murray, Scottish song and story, assisted by George H. Capins in Scottish-American dances, to large and pleased audience 16. The Girl from Porto Rico 18 to 8. E. H. 18; good performance. The Country Merchant 20.

**WATERS.** — **THE MID-PLATES** (Henry Engel, manager): Marie Dresser in *Miss Prima* was greeted by large audience 19; pleasing all. William H. Crane 23.

**WATERS.** — **OPERA HOUSE** (A. Dehaven, manager; Willis Brothers 23): fair business. Shore Acres 17; large and delighted audience. From Sea Land 23. David Harms 23.

**NEW YORK.** — **BEAILEY THEATRE** (Richard Gorham, manager): Richard Gorham in old *Bed Peaty* 12; large house pleased. Miss Prima 18. *Sousa's Band* 23.

**BRISTOL.** — **OPERA HOUSE** (W. E. Michael, manager): Hogan's Alley 12; good business and performance. The Little Minister 16. Elks' Minstrels 23.

**WATERS.** — **OPERA HOUSE** (J. A. Spaulding, manager): *Duck*.

## DELAWARE.

**WILMINGTON.** — **GRAND OPERA HOUSE** (Jessie K. Davis, manager): The Eleventh Hour 13; good house pleased. The Heart of Maryland 15; large house delighted. Local 16-18. The White Rats 19. The Bostonians 20. Schiller Stock co. 22-27. The Princess 26. Vida Allen May 1.

## FLORIDA.

**KEY WEST.** — **SAN CARLOS OPERA HOUSE** (Charles Bill, manager): Park — Fremont Fuller Stock co. at old Fellow's Hall continue to good business. The Son of St. Joseph 12; good audience. *El Tiempo* (Frank Hayes) of The King of the Opium King co. has rejoined the co. temporarily. La Balsa Vanderbilt Palace closed 13, in order to make extensions to the theatre, and will reopen 29.

**MIAMI.** — **MIAMI OPERA HOUSE** (W. Sylvester, manager): Alba Haywood 15; large and appreciative audience. *ITEM* Local business men are promoting a scheme for a new theatre.

**PENSACOLA.** — **OPERA HOUSE** (J. M. Cox, manager): Walker-Whitstone in *Heart and Sword* 12; good house and performance. Season closed.

## GEORGIA.

**ATLANTA.** — **GRAND OPERA THEATRE** (F. W. W. Lewis, manager): *My Friend from India* 16; large audience; play enjoyed. Eichelbien 23 (debut of St. Joseph's Hospital by amateur student); the original curtain and scenery used by James Young will be used again. *ITEM* There is a plan to add to the main stage, the performance here will be made by first class artists.

**ATLANTA.** — **GRAND OPERA** (F. W. L. Prentiss, manager): Brown in Town 12; pleasing performance; fair business. Ferris' Comedy co. 22-27.

**WALKER HALL.** (Augusta Lyceum Association): Columbia Entertainers 16; disappointed large audience.

**ATLANTA.** — **NEW OPERA HOUSE** (H. J. Bowles and manager): Phil and Sotie Peters 15-16; in *Finnigan's Fortune* and *The King of Liris*, good business; excellent performances; engagement to come to 20.

**ATLANTA.** — **NEAL'S OPERA HOUSE** (Ben A. Neal, manager): *Rebecca's Triumph* 16; benefit Confederate Monument, 12; good house. General John B. Gordon Lecture, 19.

**ATLANTA.** — **JOHNSON'S OPERA HOUSE** (F. Trent, manager): Season closed with Ariel Louis' *Sextette*, management Waverly Lyceum Association, 16; performance and house good.

**ATLANTA.** — **OPERA HOUSE** (J. H. Subers, manager): Alba Haywood 15-16.

**ATLANTA.** — **GRAND OPERA HOUSE** (E. D. White, manager): *Room 101* 15-16.

**ATLANTA.** — **ACADEMY OF MUSIC** (Henry Home, manager): *My Friend from India* 15; pleased fair house.

**ATLANTA.** — **COLEMAN HALL** (Coleman Brothers, manager): *Duck*.

## IDAHO.

**BOISE.** — **COLLEGE THEATRE** (James A. Farley, owner and manager): *Painted Sailor* in The French Priest 8; good house; splendid performance. A. Ross Monkay 16. Nathan Hale 30.

**BOISE.** — **THEATRE** (Alfred M. Colton, Hamford, manager): Louis Howard 8-11; fair business; good audience. A. Ross Monkay 15.

**BOISE.** — **MASONIC TEMPLE** (M. J. Flory, manager): The Highwayman 18.

**BOISE.** — **OPERA HOUSE** (H. S. A. F. Islam, manager): *Duck*.

## ILLINOIS.

**SPRINGFIELD.** — **CHATTERTON OPERA HOUSE** (George W. Chatterton, manager): The Willbur-Kirwin Opera co. made their first appearance in Springfield 8-13 and enjoyed a successful week in *Saint Lucia*, Carmen, The Royal Hunt, La Musette, The Bohemian Girl, Grand Duchess, The Gypsies of Normandy, Fra Diavolo, and The Two Vagrants; pleasing Sandville Interoperas 14-19. *La Chanson* 20; closing night. *The Dairy Farm* 20. — **PERINELI.** — **OLYMPIC THEATRE** (F. E. Long, manager): Knobs o' Tennessee 16; fair house; audience pleased.

**SPRINGFIELD.** — **ACADEMY OF MUSIC** (M. C. Ward, manager): McCarthy's *Mishaps* 8; big business; fair performances. At Valley Forge 16.

**SPRINGFIELD.** — **OPERA HOUSE** (John E. Hawks, manager): Leon Hermann, assisted by the Five Noses, 9; fair house and performance. Owing to the Charity Ball Howard Gould in Rupert of Hentzau was greeted with only a fair house 12. Stuart Robinson May 2. The Burgomaster 16. — **ITEM**: Harry G. and Oliver Opera House, South Bend, Ind., has leased the Opera House for 10 years, with the privilege of purchasing. Mr. Sommers takes immediate charge, the patrons of the house are highly pleased.

**SPRINGFIELD.** — **OPERA HOUSE** (T. J. Hawks, manager): Leon Hermann, assisted by the Five Noses, 9; fair house and performance. Owing to the Charity Ball Howard Gould in Rupert of Hentzau was greeted with only a fair house 12. Stuart Robinson May 2. The Burgomaster 16. — **ITEM**: Harry G. and Oliver Opera House, South Bend, Ind., has leased the Opera House for 10 years, with the privilege of purchasing. Mr. Sommers takes immediate charge, the patrons of the house are highly pleased.

**SPRINGFIELD.** — **OPERA HOUSE** (J. F. French, manager): The Burgomaster return 10; large and delightful audience. A Wise Woman 11; good house; pleased. *Room 101* in Nights in a Bar Room 13; fair attendance and co. *Willbur-Kirwin* opera co. opened 15 in *Saint Lucia*. — **ITEM**: The Dairy Farm 16. — **ITEM**: Robert Wabers, for many years leader of the opera house orchestra, was called upon the stage after the overture. He and Manager Given, on behalf of the citizens of Decatur, presented him with an elegant diamond mounted badge. Professor Wabers soon left his old home in Germany.

**SPRINGFIELD.** — **GRAND OPERA HOUSE** (Chamberlin, Bunting and Co., managers): Hearts of Oak 9; fair house; performance good. Hi Henry's Minstrels 12; good business; better show than ever. At Valley Forge 14; play, costumes and scenery excellent; co. only fair; business light. The Dairy Farm had good business 15. — **ITEM**: M. W. E. Munger, manager: Knobs o' Tennessee 14; big business; performance satisfactory.

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**SP**



**BIGGER PRIZE**—small business; performances uninteresting. *The Angel of the Alley* May 1.

### NEW JERSEY.

**NEWARK.**—**LYRIC THEATRE** (H. P. Soulier, manager): *The Doctor's Warm Reception*, replete with funny situations and witty dialogue, had a successful engagement 11-12; excellent co. *Tom Sawyer*, an adaptation from Mark Twain's work, was presented by a fair co. 13-14. *Martyr Dove* and *Jesus Wallack*—both over commensurate. *The Little Minister* 15-20. The *White Page* 22-23. *Franklin's*—*Bert Shawel*, formerly stage emperor of the Lyric, has gone to the Academy of Music, Jersey City, to act in the same capacity. He was succeeded at the Lyric by John Shore.

**ATLANTIC CITY.**—**ACADEMY OF MUSIC** (Joseph Franklin, manager): *Thomas E. Shen* 9-12 in *A Man's Man*; *The Voice of Nature*, and *Dr. Jekyll and Mr. Hyde*; good co. and business. *The Bostonians* in *Robin Hood* 15 packed house; co. gave good satisfaction. *White Rats* 16-18, including *Oils* *Baron*, *John Le Chire*, *Keough* and *Baldard*, *Four Millions*, *Thornton*, *Mark Remington*, *Gerald* and *Gardner*, and the *Bedford* Brothers; excellent performances; crowded house. *Down on the Farm* 19. *Heavy Drums* 22-23. *Brown's in Town* 24. *Thomas Jefferson in Rip Van Winkle* 25-27. *Vogel* and *Deming's Minstrels* 29, 30.

**CAMDEN.**—**THEATRE** (G. W. Taylor, manager): *S. E. Bennett* and *Lottie Gilson* pleased big audience in *Fritz in a Madhouse* 11-13. End performance of *The Doctor's Warm Reception* 15-17; comparatively good business. *Clay Clement* gave a good performance of *The New Dominion* 19; *S. R. O.* *Hawley's Minstrels* 20. *Tom Sawyer* 22. *Martin's U. T. C.* 23-25. *Wicked London* 1. *East Lynne* May 2-4. *Down on the Farm* 9-11.—ITEM: *The Doctor's Warm Reception* closed here 17. *Camden Lodge* of *Elks* will give their annual minstrel show the second week in May.

**NEWARK.**—**TAYLOR OPERA HOUSE** (A. H. Simon, manager): *Alfred Chester* closed successful season 13 with *Boys in the Belfry*. *The Boys' Club* (local) gave *When Men Were Brave* 15-18 (benefit); *Francis Hospital*; performance good; business fair. *The White Rats* 24, 25. *Benjamin Thompson* 26. *The Heart of Maryland* 27. *E. H. Southern* and *Virginia Harned* 29. *The Princess Chic* May 1. *Viola Allen* 2.

**NEW YORK.**—**ED. B. DAVIS**, **OPERA HOUSE** (Charles E. Nierman, manager): *Macbeth* *Fenton* co. opened week's engagement 1-2. *The Minister's Son*, capacity; co. and play good. Other plays: *A Wasted Life*, *Just Before Dawn*, *A Texas Cowboy*, *Royal Kings*, and *The Inside Track* to good business. *Conroy*, *Mack* and *Edwards* co. 18-19. *Vogel* and *Deming's Minstrels* 26.

**INDIANAPOLIS.**—**MOORE'S OPERA HOUSE** (Edward R. Moore, manager): *The Eleventh Hour* 12; *the production*; *S. R. O.* *Martin's U. T. C.* 13; big business; good co. *Humperdinck's* 20. *Down on the Farm* 22. *Pennsylvania Club* 24. *Thomas Jefferson in Rip Van Winkle* 25-27. *Agnes Burrough* 29. *Wills Brothers* co. May 2-4.

**NEW YORK.**—**SHOREIDGE'S THEATRE** (R. W. Shore, manager): *Alfred Chester* closed successful week's engagement 13 with *Boys in the Belfry* 12. *Lightning* 13. *Boys in the Belfry* 14-15 (benefit); *Francis Hospital*; performance good; business fair. *The White Rats* 24, 25. *Benjamin Thompson* 26. *The Heart of Maryland* 27. *E. H. Southern* and *Virginia Harned* 29. *The Princess Chic* May 1. *Viola Allen* 2.

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## FOREIGN STAGE.

Palais Royal  
Lavand's Gossip.

The Mirror.

PARIS, April 6.

The first real hit of the  
French comedy, *La Veine*,  
was, and has a right to be.



Photo by Gaudy, Paris, France.

MADAME SANTORY.

**Title.** Every one is talking about *La Veine* now, and the American and English rights, I am told, have already been gobblled up. Like many another success, *La Veine* was refused by at least two theatres before Samuel, of the Variétés, took it. Now that he has a success managers are clamoring for his works, and he has signed an agreement to write a play for the Comédie Française at once. To him that hath shall be given.

*La Veine* is a simple love story, the chief charm of which lies not so much in its plot as in the telling of it. A theme that a less skillful author might have made objectionable *M. Capus* handles with rare delicacy. The naturalness of the play is another commendable feature. The characters all have the semblance of reality, and their impulses are intensely human and consistent. The dialogue is in perfect harmony with the plot and its literary merits are unquestionable.

In the first act we see the little florist's shop of Charlotte Lancer, who is struggling by her trade to make both ends meet. She is pretty and admired, and might easily win a husband or a lover, but an episode in her life, when she yielded to false promises and was deserted, has made her vow never to give herself to another man unless she truly loves him. She sees the example of one of her clerks, a charming girl named Josephine, who becomes the mistress of a young millionaire and has every luxury. But Charlotte declines all offers, even one of marriage from her lawyer, who will advance the money necessary to rescue her from her present financial difficulties, that, without relief, can only result in dispossession and failure, because she loves Julien Bérard, a young and briefless barrister living in the same house. Julien is a philosopher and a believer in "luck." He considers it idle to seek for fortune; one must wait for luck to bring it. And happiness, he asserts, a man can only obtain through his affinity, there being an affinity for every man upon whom his destiny depends. In Charlotte he recognizes his affinity, and he seeks her love, though not in marriage. Charlotte has hesitated, not being certain of her love, but the time comes when she cannot deny it and in a very pretty finale she goes to join Julien. The next act finds her retired from the flower-selling and living with Julien. Luck has not appeared thus far, and they are scraping along in meagre fashion. The tide turns when Charlotte's former clerk, Josephine, brings Julien a client. Her lover is involved in a suit that requires a careful lawyer, and Josephine has recommended Julien. So well does he conduct the case that he wins the friendship of the millionaire and is intrusted with the management of his fortune, on a large salary. Furthermore, he has earned a reputation as a lawyer, and his services are in demand. Thus "luck" has come to him.

The third act occurs at the millionaire's villa, where Julien and Charlotte are guests at a house party. Among the other visitors is Simone Baudin, a demimondaine of notoriety, but above her class in intellect. Julien takes her fancy, and, accomplished in the art, she finds slight difficulty in luring him to her. She has political influence and promises that he shall be a Deputy. Julien yields to this prospect of worldly advancement, and breaks with Charlotte. The scene between them is the gem of the play, "rented with consummate art by the dramatist." Julien, seeking to excuse his action on the ground that his position demands it, suggests that their intimate relations terminate, though he will continue to provide for her. Charlotte sees this has observed Julien's growing indifference, and her heart is sorely wounded. His proposal is a cruel blow, for she loves him with all her soul. But she will not be a bar to his happiness. She leaves him, and scorns his offer to aid her.

Simone keeps her promise, and makes Julien a Deputy, but she soon tires of him and casts him off. Though on the road to political eminence, Julien is unhappy. He realizes his mistake and longs for Charlotte. She, too, is longing for him, and it is an easy task for Josephine, in the last act, to bring about a reconciliation. Julien agrees to marry Charlotte, which is to her the greatest earthly joy.

Jeanne Gravier has never had a better role than Charlotte, nor has she ever played with richer art. Her success was as great as that of the play. She touched every heart with the depth of emotion, feeling and sympathy she imparted to her work, and the charm of her own personality was in accord with the character. Guirly, who was loaned by M. Clément, also won honors as Julien. Brasseur was artistic as the millionaire; Marcelle Lander was admirable as Simone, and Mlle. Laxallize coquettish as Josephine, and all the others were praiseworthy. In short, *La Veine* is a success from every viewpoint. But so much of it depends upon the charm of *M. Capus*' dialogue and atmosphere, which a translator will find it difficult to retain, that I am skeptical as to its fate in English.

The *Palais Royal* has hit it off, too, with Pierre Wolff's *Saint Léonce*, a gay vaudeville, built on rather familiar lines. A suburban couple have betrothed their daughter to her cousin, Léonce, whom none of them have seen. When Léonce turns up from his provincial home he is such an unsophisticated "jay" that the father hesitates about the marriage. He consults with friends, all staid and respectable citizens, who decide that Léonce should see a bit of "life" before his wedding. So they take him to Paris to call on a noted cocotte, at whose establishment a merry time ensues, the father and his respectable friends being prime movers in it. Léonce makes an ass of himself at first, but once started he can't be held, and goes at such a rapid pace thereafter that his prospective father-

in-law realizes that the other extreme has been reached and fears to allow his daughter to wed a man of such habits. In the last act the cocotte appears, cloaked in propriety, at the father's house to get a reference for a servant. The father has a tough time dodging her, and a disclosure of the gay night in Paris is only averted by the tact of Léonce, who succeeds in deporting the young woman before trouble occurs. The father is so grateful that he promptly consents to the marriage. Morally, the play is oblique, but it is far less nasty than many another, and there is much fun in it. The acting was satisfactory.

Our association of actors and music hall performers are agitating the question of allowing their disputes with managers to be tried before the *Prud'hommes*, or trade experts, instead of by the regular courts. Their claim is that cases before the *Prud'hommes* are handled more expeditiously and less expensively than before the other tribunals. The *Prud'hommes* now hear all minor cases of workmen and their masters involving less than \$400. The music hall people have held a number of meetings, and have secured the introduction in the Chamber of Deputies of a bill making the desired change.

Le Capitaine Théodore has been revived in great style at the Gaîté, and is in for a run. The series of weekly afternoon concerts at the Vaudeville by the Grand Symphony Orchestra of Paris are being liberally patronized. The orchestra has a different conductor at each concert. It is doubtful if the best results are attained in this way, but the novelty of it is interesting. Yesterday Karl Muck, of the Berlin Opera House,

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## PROFESSIONAL CARDS.

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**ADELAIDE FITZALLAN**  
**DISENGAGED**Specially Engaged for Louise, Duchess of Portsmouth, in Miss Cramm's Production of *Mistress Nell*.  
**FOR 1901-02.**THEATRE, BOSTON, MASS.,  
WALLACE'S THEATRE, NEW YORK, AND THE INDEPENDENT.

Miss Fitzallan, in the role of the Duchess of Portsmouth, was a beautiful foil to the Irish Nell, acting the rôle of the scheming French woman with all the grace and tact necessary to the proper presentation of a woman of that kind.—*Boston GLOBE*, April 2, 1901.

Miss Fitzallan's Duchess of Portsmouth was commendable at all times, and it served as an excellent set-off to the part of Nell.—*Boston TRANSCRIPT*, April 2, 1901.

Adelaide Fitzallan was a superb Duchess of Portsmouth, gorgeously gowned, with an engaging French

accent and possessing physical charms which might tempt any king.—*Buffalo TIMES*.

Nell's rival, the Duchess of Portsmouth, finds a fitting exponent in Adelaide Fitzallan, who carries the rôle of the plotting mistress with no little force, besides making a pretty contrasting figure to Nell Gwynn.—*EVING WISCONSIN*, Milwaukee, March 8, 1901.

Miss Adelaide Fitzallan was admirable as the Duchess of Portsmouth, and played the part with just enough accent to impart pliancy to it.—*Philadelphia PRESS*, Jan. 29, 1901.

Adelaide Fitzallan gives an excellent impersonation of the Duchess.—*Buffalo COURIER*.

Miss Adelaide Fitzallan did conscientious work as the Duchess of Portsmouth, making the part very appealing.—*Baltimore EXPRESS*, March 29, 1901.

Miss Adelaide Fitzallan was a handsome and sufficiently dramatic Duchess of Portsmouth.—*Buffalo EVENING NEWS*.

Miss Adelaide Fitzallan, as the Duchess of Portsmouth, with her pronounced French intonation, is well adapted to the part.—*Philadelphia*, Jan. 29, 1901.

Creditable work was done by Miss Fitzallan, who

Seasons 1900-01.

and 1901-02, in the rôle of the Duchess of Portsmouth.—*Philadelphia*.The Duchess of Portsmouth was well played by Miss Fitzallan, who carried the rôle with grace and dignity with much force.—*Philadelphia*, Jan. 29, 1901.Good work was done by Miss Fitzallan, who played the Duchess of Portsmouth.—*Philadelphia HERALD*, Feb. 12, 1901.And Miss Fitzallan's rôle of the Duchess of Portsmouth was well done.—*Philadelphia*, April 2, 1901.**SARAH TRUAX****GRAND OPERA HOUSE.  
PITTSBURG.**

As *Cigarette*, Miss Truax surpasses anything she has heretofore attempted. The clever manner in which she portrayed the laughing, reckless vivandiere, a soldier of the army, and the equally natural way in which she betrayed her emotions, displays a versatility of no ordinary man. Her rendition of Carmen's song to Don Jose in the second act not only surprised the audience by divulging a sweet voice, but also added a sweet of the musical delivery of her lines.—*Pittsburgh DISPATCH*.

In spite of this fact, however, the rôle of *Cigarette* is made to distract attention even from such a production by Miss Truax. The strenuous Carmen-like character is vividly acted, with its conflicting tenderness, emotions, evasions, and moods and humors. It is rather astounding that such a leading woman is

willing to make the perilous mountainous ascent and also sing the wickedly fascinating solo from "Carmen," which Eliza made the theme of her opera.

As the sparkling vivandiere, *Sophie*, Truax was a principal portion of the acting part of the show. This young woman has established herself as about the chiefest favorite as a leading woman the stock has ever had. She has remarkable personal magnetism, and her work is marked always by intelligence and naturalness.—*Pittsburgh POST*.

Sarah Truax as *Cigarette*, a soldiers' girl and a follower of the French troops in Algiers, assumes a rôle that is exactly fitted to her. Miss Truax has made many friends in this city during her brief sojourn with the stock company and last night added

new laurels to her wreath of success. A dashing, devil-may-care, brave soldier lassie, who risks her life on many occasions for one whom she loves to protect.

"Bettie, Cecil Roaillieu," she draws laughter and tears from the audience at will.—*Pittsburgh DISPATCH*, April 16.

In this production Miss Truax is a revelation as *Cigarette*. Her other vivandiere, whose brief passionate life is so touchingly shown in "Gothic," book. In the picturesquely costume of the Algerian "Chasseurs de Afrique," Miss Truax is most pliant, and in a song she reveals a surprisingly well-cultivated mezzo-soprano and a method that would win her success should she abandon her chosen profession. She sings a selection from "Carmen." Altogether, her quite concentrated her audience through the united charm of her singing, dancing, and acting. Her smile and her death were features of a play full of stirring episodes.—*Pittsburgh DISPATCH*.

As for the interpretation of it the honest naturally fell to Miss Truax as *Cigarette*. I could not recommend some of her convent-school pettishness with the disposition of the fiery *Cigarette*, but in the lines where the character called for strength she gave a splendid portrayal, and those stronger moments for the most part made up the figure. Miss Truax sang astonishingly well, so well, indeed, that she need not depend entirely upon her dramatic ability to win her way before the audience. She is an invaluable leading woman.—*Pittsburgh DISPATCH*, April 21, 1901.

## LETTERS TO THE EDITOR.

## "The Nationality of Art."

NEW YORK, April 13, 1901.

To the Editor of *The Dramatic Mirror*:

Sir.—While I must admit the correctness in the main of your fluttering editorial mention of my letters to the New York sun on the subject of Mr. Carnegie's alleged desire to establish an international theatre in this city, there is a minor point upon which you may be pleased to hear me. It is on to the nationality of art. No one will deny the universal value of a masterpiece, neither will any one question the fact that there are reasons rendering in great works of art that handicap their success. An examination of Ibsen and his works will more fully explain my allusion to the element of nationality as affecting the theatrical works of a theatre to be founded for the purpose of presenting plays to be equally attractive to two nations.

Permit me to say there are two peculiarities of all Ibsen's plays that have not received the notice they should have. They stamp his dramas with a mark that dramatic treatment and stage-setting and stage management seem powerless to efface. I refer to the obtrusive nationality of the plays and the unusual names of the characters. The land of Ibsen is Norway. It is a country as far north as Greenland, and one where rain and fog prevail more than half the time—that is, when ice and snow are not in control. The Summer is short and warm, and at Arendal, near the Arctic circle, which a glance at the map shows to cross at about the middle of Norway, the sun is visible for two weeks. Such interminable Summer days mean interminable Winter nights, and hence conditions of living that are not stimulative to mirth or humor. Sombre and serious, therefore, must be the normal nature of inhabitants of a country as rich as Norway in magnificent scenery, seen under conditions of light, temperature and cloud so unlike any that are known by the rest of the world. Reichen describes the Norwegians thus: "They are in general distinguished rather by strength and tenacity of will than by liveliness or pliancy. Their resolutions are formed slowly, but what they will they carry through. Among them mysticism seems more prevalent than in Sweden." It is, perhaps, these traits that impress us Americans the most, we who live in sunshine and for whom humor and wit are as indispensable condiments to a literary meal as pepper and salt.

Ibsen has never freed himself from his nationality. Although he left Norway before the age of forty and sought the blue sky of Italy, the fog and gray of his own land got into his pen never to depart. His plays prove this, except his *Cesar's Apostasy* and the *Emperor Julian*, classical subjects with crowds of characters; for, after these, Ibsen seems to have returned his gaze to Norway for inspiration, and his subsequent works are intensely Norwegian. As subject, treatment and characters are unsympathetic to Americans, this attribute has blocked the way to Ibsen taking the place on our stage that his mastery of dramatic art entitles him to occupy. Adaptation is one of the first ideas the average New York manager entertains in rendering a new play. An artistically perfect French play must be, in the manager's view, adapted to New York. He makes no objection to its language or plot, but the locale must be New York if possible. But however repugnant adaptation is felt to be by persons of taste, it loses some of its objectionableness if it could be used on some of Ibsen's plays. If France could be considered at all alien, Norway might logically be held to be antipodal. Doubtless the Norwegian student mourns the inevitable translation through which alone the non-Scandinavian world has learned of Ibsen, whose finest passages are probably untranslatable, and rendered into English they reproduce the original as nearly as a walking stick might the sapling in full bloom. Until our varied and palpitating civilization shall furnish us more subjects for dramatic treatment, we may doubt whether New York audiences will look to that sober, simple and bourgeois existence of Scandinavia for the strong dramatic entertainment we demand on our stage.

Regarding the names of Ibsen's characters I cite the following: Mortensgaard, Helseth, Eliot Wangen, Lyngstrand, Jorgen Tersman, Hedin Gabler, Mrs. Elvestad, Asbjorn Brack, Elvert Lovborg, Peer Gynt, Solvieg Heign, Ingrid, Professor Roggenfeldt, Chamberlain Bratsberg, Stensgaard, Ragna, Helle, Asbjorn, Becton, Borlund, Sandstad, Tina Dof, Torvald Helmer, Dr. Rank, Nils Krogstad, Nils Lykke, Olaf Skatval, Jens-Bekke, Elmar Huk, and the list might be longer. To many people names are things. Charles Dickens was so sensitive on the point that he held back chapters for weeks, until the appropriate name came along. Then he hailed it as a revelation. Ibsen's names—so crowded with ugly consonants—repel many who may be unable to explain why they are repelled. These associate love with the name of Romeo and hate with Iago; the latter with its one ugly consonant quite enough to establish the association of ugly ideas.

HORACE B. FRY

## Statement by Thomas E. Shea.

NEW YORK, April 19, 1901.

To the Editor of *The Dramatic Mirror*:

Sir.—In order to put at rest all reports and false squibs that I am connected with other companies than my own, I wish to state in your excellent paper that I have never been connected, financially or otherwise, with any company other than the one in which I am playing and known as the Thomas E. Shea, except during season of 1898-99 only, when I was half owner in the Shea-McAuliffe Stock company, which company made money from the start and paid all its bills.

All other ventures assumed by people who have been connected with the Thomas E. Shea company I know nothing about. The Thomas E. Shea company is absolutely free from debt.

When I read the article of last week I knew

it was a forgery and am sorry that it got into the columns of *THE MIRROR*. I have the forged letter in my possession and if possible shall punish the guilty party.

Yours respectfully,

THOMAS E. SHEA.

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## A FEW AHEAD.

the following companies and corporations have engaged to appear in the subsequent issues on or before that day.

## THE COMPANIES.

THE LONE STAR (Western): Laramie, Wyo., April 23, Lorraine

THE LONE STAR (Western): Billy Casaf, mgr.; Chicago, Ill., April 23, Friday, N. Y., April 24, Upper Sandusky 25, Toledo 26, Columbus 27, Fort Plain 28, Troy 29, 30.

THE LONE STAR (Western): Perry, N. Y., April 23, 24, 25, Fort Plain 26, Troy 27, 28.

THE LONE STAR (Western): Charles Cowles; Harry C. Cowles, mgr.; Burlington, Conn., April 23, Bristol 24, 25, 26, Lebanon 26, 28, 29, Norwalk 27, Naugatuck 29, Milford 29, 30, Windsor Locks May 1.

THE OLD TIME (Eugene Wellington, mgr.); Grand Rapids, Mich., April 21-24, Muskegon 25, St. Johns 26, Saginaw 27, Bay City 29, Flint 29, Port Huron May 1.

THE OLD TIME (C. A. Bird, mgr.); Waterbury, Conn., April 22-24, Hartford 25-27, New York city 28-29.

THE ROMANTIC HEART (Harry and Floyd, mgrs.); Wheeling, W. Va., April 22-24, Columbus, O., 25-27.

Detroit, Mich., 28 May 4.

A JAY FROM JAYSVILLE: Fort Wayne, Ind., April 25.

A MERRY CHASE (Will F. Gardner, mgr.); Woodstock, Ill., April 23, Brookfield, Wis., 24, Plattsburgh 25, Prairie du Chien 26, Jefferson 27, Waterford 28, Grand Rapids 29, Tomahawk 30, Marquette May 1, Superior 6, 7, Neenah 8, Ishpeming 9, Escanaba 10, Iron Mountain, Wis., 11.

A MILK WHITE FLAG (Ounne and Riley, mgrs.); Sainte Marie, Mich., April 23, Cheboygan 24, Traverse City 25, Manistee 26, Grand Rapids 27, Kalamazoo 28, Battle Creek 30.

A ROMANCE OF COON HOLLOW (Eastern); C. E. Callahan, mgr.; St. Louis, Mo., April 21-23, Philadelphia 29-May 4, Brooklyn, N. Y., 6-11.

A ROMANCE OF COON HOLLOW (Western); C. E. Callahan, mgr.; Dubuque, Ia., April 23, Waukon 24, Waukon, Wis., 26, New London 27, Milwaukee 28-May 4.

A STRANGER IN A STRANGE LAND: Rochester, N. Y., April 22-24, Syracuse 25-27, Buffalo 28.

A THIEF STEER (Matt L. Berry, mgr.); Chicago, Ill., April 14-25.

A THOROUGHBEARD TRAMP: Des Moines, Ia., April 24, Iowa City 26, Burlington 27, Peoria, Ill., 28.

JACKSON 29, Hannibal, Mo., May 1, Quincy 2.

KODAK 30, 31, 32, Galesburg 33, 34, Davenport 5.

A TRIP TO COONTOWNS (Ed W. Cook, mgr.); Boston, Mass., April 22-27, Williamson, Conn., 30, New London May 1, Bridgeport 3-5, Philadelphia, Pa., 6-11.

A TRIP TO TRAMPTON: Kalamazoo, Mich., April 1, Jackson 2, Grand Lodge 3, Ionia May 1, St. Johns 2, Owosso 3, Saginaw 4, Bay City 6.

A WISE WOMAN (Marie Lamour; Fred G. Berger, mgr.); Richmond, Ind., April 22, Greenville, O., 23, Troy 22, Delaware 26, Springfield 27.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.); Newark, N. J., April 22-27.

ADAMS, MAUDE (Chas. Frohman, mgr.); Newark, N. J., April 22-27, Springfield, Mass., 29, New Haven, Conn., May 1, 2, Hartford 3, 4, 5, 6, 7, 8, San Francisco, Cal., March 1-Indefinite.

ACALAZAR STOCK (Eduard and Thea, mgrs.); San Francisco, Cal., April 1-Indefinite.

ALLEN, VIOLA (Giebler and Co., mgrs.); Allentown, Pa., April 20, Wilmington, Del., May 1, Trenton, N. J., 2, Lancaster, Pa., 3, Easton 4, Binghamton, N. Y., 5, 6, 7, 8, 9, Wilkes-Barre 8, Williamsport 9, Elmira, N. Y., 10, Ithaca 11.

ALVIN, JOSLIN; Wichita, Kan., April 27.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.); New York city April 1-Indefinite.

ARE YOU A MASON: New York city April 1-Indefinite.

ARIZONA (Eastern); Kirke La Shelle and F. R. Homann, mgrs.; Cincinnati, O., April 22-27, Pittsburgh, Pa., 28-May 4, Detroit, Mich., 5-11.

ARIZONA (Northern); La Shelle and Hamlin, mgrs.); Rochester, N. Y., April 22-27.

ARIZONA (Southern); La Shelle and Hamlin, mgrs.); Wheeling, W. Va., April 23.

ARNOLD STOCK (J. P. Arnold, mgr.); San Antonio, Tex., Dec. 20-Indefinite.

THE BIRCH HOUSE TAVERN: New Haven, Conn., April 22-27, Indefinite.

BAKER STOCK: Brooklyn, N. Y., April 8-Indefinite.

BEH HUR: Boston, Mass., Jan. 1-Indefinite.

BERNHARDT-COOPERIN (Maurice Grau, mgr.); Boston, Mass., April 15-27.

BINGHAM, AMELIA (The Climbers); New York city Jan. 16-Indefinite.

BOR WHITE (Nixon and Zimmerman, mgrs.); Philadelphia, Pa., April 15-Indefinite.

BROWNS IN TOWN (Delcher and Hennessy, mgrs.); Boston, Mass., April 22-27.

BURROUGHS' LYNES (East Lynne); Philadelphia, Pa., April 22-27.

CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4-Indefinite.

CARL CARLSON (Arthur Donaldson; Moffit and Park, mgrs.); St. Paul, Minn., May 6-11, Minneapolis 13-18.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.); Indianapolis, Ind., May 1.

CLARKE, CRESTON (H. W. Storm, mgr.); Marion, O., April 24, Chillicothe 25, Columbus 26, 27.

CLARKIE, HARRY COMBOS (What Did Tommies Do); Greeley, Col., April 22, Cheyenne, Wyo., 23, Colorado Springs 24, Leadville 25, Aspen 26, Glenwood Springs May 1, Grand Junction 2, Provo 3, Ogden 4, Salt Lake 6-12.

COLLIER, WILLIAM (W. G. Smith, mgr.); New York city Feb. 11-Indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.); Newark, N. J., Sept. 5-Indefinite.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.); Freehold, N. J., April 22-24, Lakewood 25-27, Salem 29-May 1, Rutherford, Pa., 2-4, Elizabeth 5, 6, 7, 8, 9, 10, 11, 12, 13.

CRANE, W. H. (Dido Baroni); New London, Conn., April 23, Middlefield 24, Meriden 25, No. Adams, Mass., 26, Schematics 27, New Haven, Conn., 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753,



## THEATRICAL NEWS

THEATRICAL NEWS

Lakeside—Mamie Ryan  
Current Jottings.(Special to *The Mirror*.)

CHICAGO, April 22.—It appears to be getting our new attractions to stay, so to speak, for again this week there are two changes of bill at the leading theatres. Tom Mann and Clara Lipman following Peter Smith at the Illinois and The Christian succeeding Anna Held at the McVicker's. Miss Held, by the way, broke all records at the Lunt house with Anna's Wife. Harry D. Smith came on here last week to consult with Manager and Husband F. Ziegfeld, Jr., about another Smith-De Koven effort for Anna next season. And in the face of all this The Christian opened last night and to a great house. E. J. Morgan, the original John Storm in this country, once more demonstrated that he is one of the country's intelligent actors, and beautiful Katherine Grey and John Mason shared the honors.

At the Wellington to-morrow evening the Forty Club will enjoy its April dinner and will do honor to its honorary member, Edward S. Willard, also to the birthday anniversary of Shakespeare. Among the guests expected are Louis Mann, E. J. Morgan, Ramsey Morris, Will J. Davis, Ernest Stallard, Frank Moulin, Reginald Roberts, Roland Carter, John Mason, F. Volpe, J. S. Taylor, and Joseph Sparks.

All on Account of Eliot has its first production here at the Illinois last night, and Clara Lipman, a Chicago girl, and Louis Mann were welcomed by a large house. The company is here for two weeks, after which Mary Manning will give us our first glimpse of Janice Meredith.

The White Rats now have headquarters here in the Grand Opera House building. George Fuller "Golden," the "headline rat," came up here last week from West Baden Springs and initiated Walter Jones, Tony Denier, John Ringling, and others. The French scientist who is advocating the extermination of all rats on hygienic grounds is believed by the White Rats to be in the pay of the vaudeville managers.

Jean and Edouard de Reszke, Melba, and Campanini opened the grand opera season at the Auditorium to-night in Faust. During the week the Gran forces will present Don Giovanni, Lucia di Lammermoor, Les Huguenots, Tanhouser, Leopold, I Pagliacci, Il Trovatore, and Tosca.

May Irwin has been welcomed by an army of her old admirers at the Grand Opera House, where she will continue to present Judge Smith, Attorney, during this week. Primrose and Dockster will follow her next Sunday evening.

The Thomas Orchestra season closed at the Auditorium last Saturday night, and the patriotic guarantees face a deficit of some \$20,000, but as loyal Chicago music-lovers they are game.

Mr. Willard has found that he is not forgotten here, and his business at Powers' has been very large. He opened his second week to-night with Tom Pinch, which will be given every night, with David Garrick at the matinees. During Mr. Willard's third and last week he will present The Middleman, Tom Pinch, and The Professor's Love Story.

A. C. Robinson, Colonel Hopkins' press agent, tells me that a recent applicant for vaudeville dates writes that he does "a singing turn," the feature of which is "germs from comic opera." Now Robinson is looking up a good microphone.

After two big weeks of The Wedding Day, the Castle Square Opera company put on Faust to-night at the Studebaker, and the tuneful old "McCuill" opera made a big hit. Next week The Pirates of Penance will be revived.

Ringling Brothers' circus is filling the big Coliseum at every performance and will continue until next Saturday night before it takes the road. A performance was given last Sunday afternoon, but in the evening the performance was abandoned and money returned, as the Coliseum adjoins Grace Episcopal Church, and Rev. E. M. Stiles, the rector, who is of the Actors' Church Alliance and chaplain of the Forty Club, asked as a favor that worship in his church be not disturbed. The Ringlings cheerfully assented, at some cost to themselves, and the clergymen now think that the circus men are all right.

Bob Billiard arrived from San Francisco last week, and to-day he appeared at Hopkins' in Lost, Twenty-four Hours, supported by the stock company. Next week the handsome Robert will take his place in vaudeville again. The Hopkins stock will soon present Sherlock Holmes, Detective, adapted from A. Conan Doyle's "The Sign of the Four," by John Arthur Fraser.

The Dairy Farm, which ran thirteen weeks at the Great Northern last summer, returned to the same house for a brief engagement yesterday. Next week Manager Stair will bring Ward and Voices with their new fare, The Head Waiters, after which Archie Boyd comes for a run with The Village Postmaster.

The many friends of John Hogarty will no doubt be pleased to learn that the benefit at McVicker's last Friday afternoon realized some \$1,300 for him. A great bill was carried through by George Marion.

Peaceful Valley followed Pudd'nhead Wilson at the Dearborn yesterday, and the stock company was well cast. Manager Tillotson is making great preparations for the new summer extravaganza, the book for which is from the pen of Bert L. Taylor, the clever paragrapher of the Tribune.

Speaking of the Dearborn stock reminds me that Mamie Ryan, the dainty soubrette of the company, ran up to Waupaca "twixt night and matinee" last week and was married to S. M. Forrest, the stage-manager of the house.

At the vaudeville houses this week the headliners are Dorothy Studebaker and Gus Williams at the Olympia; May Vohr at the Chicago Opera House; Al. Leach and Creasy and Dayne at the Haymarket, and Polk and Kolling at Hopkins'.

The seat sale for N. C. Goodwin and M. Elliott's engagement at Powers' will open on May 2. The engagement is for three nights and a matinee, beginning Thursday evening, May 9, and the best seats will be sold at \$2.

David Bishop, the Sphering Orchestra, and Johanna Hess-Burr gave the third of Manager Burns' series of popular concerts at the Studebaker yesterday afternoon.

Secret Service is the bill this week at the Academy of Music. The Heart of Chicago is the card at the Bijou.

A Texas Steer was given at the Alhambra yesterday, and it will be followed by Secret Service.

The Gamekeeper will be given this week at the Criterion. Manager L. J. Carter, by the way, will give up the daily matinees at the Criterion next season and will play four a week instead.

In the recent production of the Cromwell play, greater than King, Ed Mackey had to be shot at, and once during the week when the gun wasn't loaded, the charge went through the actor's clothing and drew blood. Mackey believes in realism, but not to such an extent as that.

As yet Manager Harry Hamlin will not reveal the summer arrangement at the Grand Opera House, but it is understood that Otto Skinner will appear there in a new comedy-drama—and I do not know of a summer boarder we would welcome more warmly.

Manager Will Davis, of the Illinois, had a narrow escape the other night. He awoke half suffocated and found his beautiful home on fire from spontaneous combustion caused by the carelessness of painters. A still alarm brought a chemical engine and the blaze was extinguished before much damage was done.

An artist friend of mine who is searching for a misplaced set of nerves and a lost digestion at a Michigan sanitarium, mails me a card that he hangs outside his door. It reads: "Resting. Do not knock." What a card that would be for the buttahole of the unemployed actor on Broadway. I'm fearful, however, that it wouldn't last, for there are so few Smith and Weston impersonations in circulation.

I have a copy of a late popular song which is entitled, "Dead Among Strangers." Wouldn't that bury you?

"Biff" Hall.

BOSTON.  
Changes at the Hub Theatres—Wedding in Foxy Quiller—Spring Outlook.(Special to *The Mirror*.)

BOSTON, April 22.

Annie Russell is the first star to play an engagement at the new Colonial, and there was a big society gathering there to-night to see A Royal Family. It made a great hit, even surpassing Catherine and Miss Hobbs in the favor with which it was received. Miss Russell is a special favorite in Boston, and Orrin Johnson and W. H. Thompson are well liked here, while Mrs. Gilbert—what a treat it is to see her again!—had a splendid welcome.

It was an all night with Bernhardt and Coquelin to-night, for La Tosca was among the well-known features of the repertoire, while Boston is especially looking forward to the chance to see Cyrano de Bergerac to-morrow night, and get its chance to see the creator of the famous character. Camille also will be given later in the week.

The Rogers Brothers in Central Park opened at the Hollis to-night. One of the most interesting features of the whole production is the presence of Isadore Bush, who became such a pronounced favorite in the years that she came here as leading woman with Roland Reed, and fairly divided the honors with him.

At the Park a reduction in price of seats went into effect to-night for what is to be a supplementary season of lighter attractions, and with popular prices popularity may be expected. The first offering of the new regime was Brown's in Town, which had already made a hit at higher prices at this same house last season.

Lywood was the offering of the stock company at the Castle Square to-day, and this was the first Boston production of the play, although it had become a familiar attraction in about every other part of the country. It was cast with the full strength of the stock company. Corona Riccardo and Edmund Breen were among those who made hits.

A Trip to Coontown has played so many successful engagements at the Grand Opera House that there is little new that can be said about the attraction, which is still headed by Cole and Johnson.

Lorraine Drew opened a starring engagement to-night at the Bowdoin Square, where she was formerly the leading woman of the stock company. The Wages of Sin was the play, and she was supported by all the resident players. This will be followed with The World Against Her. Miss Drew still retaining the leading part.

Henrietta Crosman is in her fourth and last successful week at the Tremont, and Mistress Neil is just as well liked as ever.

Foxy Quiller is in its second week at the Museum. A change in cast has been made, for Georgia Caine, who made one of the original hits here, although in a small character, is now out of the bill, and her place is taken by Edith Barr.

Lady Audley's Secret and The Surprise Party form a double bill for the stock co. at the Grand this week.

The Columbia still continues dark.

William Farnum received a monster floral horseshoe on the last night of Ben Hur. He is a Boston boy, and his great Boston success was all the more gratifying to his friends here.

After the curtain fell on Foxy Quiller at the Museum, April 20, the members of the company crowded around Owen J. McCormack and May Tobin and presented them with wedding gifts in advance of the ceremony, which was performed at St. James' Church last night, with many of the company in attendance. The groom had a check for a good, substantial sum, and the bride a solid silver toilet set.

Richard Mansfield, M. Coquelin, and Sarah Bernhardt created an unusual amount of interest when they individually went to the Horse Show last week. One evening Mr. Mansfield gave a dinner at the Westminster in honor of M. Coquelin and several Franco-Bostonians.

I was sorry to receive a telegram from H. Price Webber, of the Boston Comedy company, last week, telling me that by the burning of the Town Hall, at Magog, Que., he had lost everything, with no insurance to cover. Mr. and Mrs. Webber have many friends in Boston who will be sincerely sorry to hear of their loss.

Charles Denies is writing new music for Elvira Leveroni, who, as I said several weeks ago, will sing the title-role in Little Red Riding Hood. The announcement of her engagement has just been made.

It was with general regret that the Boston friends of Theresa Vaughn learned that she had become insane and had had to be removed to an asylum at Worcester. She had been living at Chelsea, her old home.

Henrietta Crosman came near losing a performance April 18. She was taken ill at the theatre, but insisted on playing, and after the audience had been kept waiting for an hour, she began the play and continued it triumphantly.

John Hare's company will sail for England from this city by the Dominion line this week, while the star and his family will go from New York by the Oceanic April 24.

Sarah Bernhardt played Old Mother Hubbard last week. She went to the cupboard of Hotel Torraine to get her graghound a bone of hospitality, but she found none, and after remarking "love me, love my dog" in her choicest French, she gathered up her Lares and Penates, consisting of three maids, a valet, a coachman, and thirty pieces of baggage, and removed to the Vendome, where there are no rules against dogs.

The members of the Ben Hur company were guests at a farewell reception given by the Children's Dramatic Club of the Dorchester Dix House last week. Mary Star is especially interested in the splendid work of that institution.

The Octroon will be the first play presented by the stock company at the Castle Square during its Spring season.

Edward E. Rice was in town last week, and rumor had it that he was trying to arrange for a revival of Evangeline at the Park. There ought to be a good chance for some one in Boston this summer, for there is no all-Summer theatrical venture yet announced, although Little Red Riding Hood may run on at the Museum as long as it is profitable. Keith's and Music Hall will remain open.

JAY BENTON.

him under the folds of the flag she is completing for the infant Republic. Auburn lifts the bunting and discovers him, but, believing that by so doing he is saving his sweetheart from disonor, he drops the cloth and orders his man away. This climax is in the pivotal point of the play and is reached in the third act, after which the play moves uneventfully to a happy finale. Save in the first and third acts, when it is melodramatically exciting, Betsy Ross is actionless and talky, and conventional. Most of the applause that the play received was due to its appeal to patriotism, and though an excellent cast gave a meritorious interpretation, the performance was disappointing. Phoebe Davies gave an admirable portrayal of Betsy Ross, and Joseph Holland made up well for George Washington and was dignified and impressive. John Jennings, Felix Henry, George Fawcett and Mabel Strickland were others that scored. As Betsy Ross has not proven the success expected, it will be withdrawn on Saturday evening and will be sent to the Academy of Music, Baltimore, to lengthen out the season in that city. As yet there is no booking for April 29 at the Chestnut Street Opera House. Weber and Fields hold time here May 6-11.

Willard Spenser's comedy-opera, Miss Bob White, at the Chestnut Street Theatre, has met with approval, the music being catchy, though very reminiscent. As there are no bookings to follow, it is being bowed to run out the season.

The Broad Street Theatre has The Burgomaster for a run of several weeks. Richard F. Carroll, Ruth White and Ada Deaves are the principals.

To Have and to Hold is in its second and last week at the Walnut Street Theatre to light houses. It has failed dismally. The Four Cohans, April 29. The Casino Girl, May 13.

Robert E. Mantell's engagement at the Auditorium has been an artistic and pecuniary success. For this his second and last week A Secret Warrant is the programme for three nights, followed by Othello and Hamlet. Humphrey Dumpty, April 29.

The Wilbur Opera company, under management of Maud Daniels, made a big hit on the opening week of the Grand Opera House. To-night the bill is Nell Gwynne as an opera, with May Barker in the title-role. The vaudeville features are Pauline Hall, Helen Pingree, a cake-walk, a military cadet drill, and living pictures. The Mascot, April 29.

At the Girard Avenue Theatre the Durban-Sheeler Stock company are presenting Under Two Flags, introducing every member of this noted organization, including also George Barber, who has rejoined the company. It is a beautiful production and was well received by a crowded house. The Streets of New York will follow.

The Forepaugh Theatre Stock company appeared in The Merchant of Venice. The principals: Shylock, George Learock; Antonio, Frank Peters; Bassanio, John J. Farrell; Portia, Henrietta Vaders; Jessica, Florence Roberts; Grimaldo, Albert Sackett; Launcelot, Walter E. Gilbert; Gobbo, William C. Carr. The production reflects credit upon the company. Next week re-appearance of Carrie Bradcliff as leading woman in Tempest Tossed.

Agnes Burroughs in East Lynne is at the National. The play is well staged and well acted. On the Stroke of Twelve next week.

As there are no bookings to follow at the Park Theatre, The Dairy Farm will run out the season, aided by benefits, souvenir nights, etc.

The World's Verdict, Arthur Jefferson's English melodrama, received its first production in this country at the Standard Theatre at to-day's matinee. Manager Darcy controls the rights for the United States. It is well staged and nicely presented.

At the People's Theatre, The Convict's Daughter is offered as the attraction. A Romance of Coon Hollow, April 29.

Are You a Buffalo? is a new feature with Dumont's Minstrels at the Eleventh Street Opera House. Business continues large.

Attractions at Willow Grove Park: May 25, Sousa's Band; June 9, Walter Damrosch and Symphony Orchestra; July 21, Royal Italian Band.

## WASHINGTON.

## Last Week at the Theatres—Poor Business for Richard Carvel—Notes.

(Special to *The Mirror*.)

WASHINGTON, April 22.

Tim Murphy opened to a large audience at the Columbia to-night in The Carpetbagger. The play is a favorite one here, and in it Mr. Murphy as Governor Melville Crane does some of his most artistic work. Dorothy Sherrod, Matilda Weffing, Nellie Yoll, J. R. Armstrong, Herbert Farther, Aubrey Powell, and James Manley gave excellent support. This engagement closes the regular season of the Columbia.

The Bostonians at the New National opened to-night in The Serenade, that also will be given Tuesday, Wednesday, and at the Saturday matinee. Thursday, Saturday and at the Wednesday matinee Robin Hood will be the bill, with a single performance of The Viceroy on Friday. Estelle Wentworth, the young Washington soprano, whose success with this organization has been pronounced, appears as Maid Marian in Robin Hood and Tivoli in The Viceroy, and large theatre parties of home friends have already been formed for both operas.

For the twenty-seventh and final week of the Bellows and Long management of the Lafayette Square Stock company Under Two Flags is the play. The cast: Bertie Cecil Boyell, Eugene Ormonde; Berkley Cecil Boyell, John Daly Murphy; Colonel Catenay, John T. Sullivan; Lord Lovell, Walter Craven; Lord Rocking; Lady Beatrice, Louise Mackintosh; Lady Katherine Field; Princess Venetia Carona, Eddie Darling, and Cigarette, Percy Haswell, in which character she achieved a notable success. Rosalie is in rehearsal.

Human Hearts presented by a very good company drew well at the Academy to-night. Paris of Paris is the underling.

Buffalo Bill's Wild West and Congress of Rough Riders will exhibit here Wednesday and Thursday.

Richard Carvel did not strike the fancy of Washington, though John Drew usually draws large audiences. Patronage at the National last week was consequently light.

At the Waldorf-Astoria in your city next Friday night Mary Helen Howe, Edna Scott Smith, Susan McDonald, and William H. Conley, all of Washington, have been secured for a concert.

The Choral Society will sing "Elijah" at Congregational Church Hall April 30. The solo-singers include Sara Anderson, Ericsson Bushnell, Mrs. F. A. Gardner, Mabel Louise Bond, Pauline L. Whittaker, Nicholas Douty, Melville H. Henry, and Bernard D. Ryan.

Eddie Darling, engaged this week for the part of the Princess in Under Two Flags, will remain with the Lafayette Stock company for the summer season.

At the National Theatre Sunday night the Washington Saengerbund celebrated their fiftieth anniversary with music and song, assisted by an orchestra of forty musicians under the leadership of Henry Nander. The soloists were Charlotte Macdonald and Franz Wilczek.

Rev. D. J. Stafford, D.D., will lecture on King Lear at the Columbia May 2 for the benefit of Carroll Institute.

## ST. LOUIS.

## Little Doing in Theatricals—Current Amusements—The Thomas Concerts—Gossip.

(Special to *The Mirror*.)

ST. LOUIS, April 22.

Everything in the amusement line is rather quiet here now. The end of the season at the downtown theatres is drawing very near, and with no novelties to offer, our playgoing people are

## THE STOCK COMPANIES.



The portrait above is that of Charlotte Severon, who made a hit in Philadelphia this season as leading woman of the Standard Theatre Stock company. Miss Severon was comparatively new to stock work, but she quickly proved herself possessed of versatility and histrionic talent that her position required. Last season Miss Severon played in *The Sporting Duchess* and with Robert E. Mantell.

The *Belle of Richmond*, a comedy-drama in four acts by Sidney Somers Toler, had its first presentation in Greater New York at Payton's Theatre, Brooklyn, last week. The cast:

Captain Silas Smart	Corse Payton
Gerald Gordon	Sidney Somers Toler
William Osmond	L. F. Morrison
Judge Mason	Barton Williams
Colonel Lee	George C. Tryon
Captain Charles Lee	W. A. Thompson
Mose	Wilton Taylor
Bound Mason	Hampshire Welch
Aunt Betty	Marguerite Fields
Nellie Mason	Sadie Radcliffe
	Ella Reed

The plot is rather complicated, but nevertheless easily followed. In the main it is plausible and interesting. Two friends of long standing, Gerald Gordon and William Osmond, are in love with the same girl, Nellie Mason, "the belle of Richmond." In the first act, Nellie is making her social debut at a reception given by her father, Judge Mason. Gordon and Osmond attend the reception, each bringing a bouquet of roses, one white and the other red, that they give to Mose, a colored servant, to deliver to Nellie. The servant by mistake presents Osmond's roses, the white, as coming from Gordon, and Gordon's, the red, as from Osmond. Nellie is in love with Gerald and accordingly wears the flowers she believes to have come from him. William, or "Bill," as he is familiarly called, therefore believes himself in favor, and Gerald loses heart. Bill discovers the servant's mistake before the evening is over, but being unscrupulous, tells Nellie that Gerald, who has announced his intended departure on the morrow, is going North to marry, and presses his own suit. Nellie believing him, and also liking him to a certain extent, accepts him and their engagement is announced. Gerald, thinking the two are in love, resigns himself to the inevitable and wishes them good luck. Bill is the cashier of the First National Bank of Richmond and has embezzled \$50,000 of the bank's funds. In order to conceal the theft he conspires with one Greene, a certified bank examiner, to manufacture a duplicate set of books that will show the theft to have been committed by Charles Lee, who is in love with Rosalind Mason, a younger sister of Nellie. This is done and apparently the proof is conclusive against the young man. The two conspirators had, however, played the same game in New York ten years before, fastening a thief of their own upon one Silas Smart, who happens to be in Richmond and recognizes his former persecutors and suspects their plan. He tells his suspicions to Gerald, who is a lawyer and has undertaken the defense of Lee. The two manage to prove the guilt of both Greene and Bill Osmond. The mistake in the gift of the roses is also cleared up and Nellie and Gerald are at last brought together. Greene is sent to prison, but Gerald cannot forget his former friendship for Bill and makes up the bank's shortage out of his own pocket, thus allowing Bill to escape. This forms the main plot, but there are minor episodes that add to the interest of the play. The characters are well drawn, and the comedy element is not neglected. One novel character is a girl who wears a different wig with each dress. What the play needs is an enlivening of the first act and pruning in several places. This done, *The Belle of Richmond* should make a popular attraction of its kind.

The role of Gerald Gordon was played in an intelligent and manly fashion by the author, Sidney Somers Toler. The William Osmond of L. F. Morrison was a finished and capable villain. Corse Payton was well suited in the role of Silas Smart, and won many laughs. Sadie Radcliffe as Aunt Betty was, as usual, effective. Ella Reed was not suited to the character of Nellie Mason and was consequently disappointing. Hampshire Welch as Mose was excellent, and the other roles were in capable hands. The company, however, failed to impart the Southern atmosphere of the play. The scenery was suitable. This week, *Romeo and Juliet*.

The Spooner company at the Park Theatre, Brooklyn, divided last week between East Lynne and *That Girl from Texas*. That the popularity of East Lynne is not dead was manifested by the fact that standing room was the rule at every performance. The main interest centered in Edna May Spooner as Lady Isabel and Madame Vine. Her portrayal was distinctly human and she showed strong emotional powers heretofore unsuspected. Augustus Phillips made an attractive Archibald Caudle. Lee Daniels in a measure realized the possibilities of Sir Francis Lovelton. Olive Grove did likewise with Miss Corny. Jessie McAllister made much of the small role of Joyce, and Helen Nixon was a satisfactory Barbara Hale. The rest of the company was passable. In *That Girl from Texas*, by C. T. Bailey, the company was in its element and every role was satisfactorily played. Cecil Spooner as May Percy, however, outshone all the others. Her performance was in exactly the right vein and was a gem from every standpoint. Robert Ratson was, as usual, capital as Peter Bumper, "right from Texas." W. L. West did an excellent character bit as Shamus McVean. Helen Nixon looked charming and gave a creditable performance of Elsie Fairleigh. Others deserving mention are Lee Daniels, Augustus Phillips, Jessie McAllister, and Mrs. Spooner. The audiences liked the new play very much. This week *The Galley Slave*.

At the Criterion the Baker Stock company presented *Too Much Johnson* last week to a series of good houses. Alphonse Ethier, who portrayed William Gillette's old role, made a big hit. Charles Hanford as Leon Daniels was excellent, and Edith Ellis Baker as Mrs. Billings did her usual capable work. Others deserving of mention were Maudie Sheridan, Ida A. Thomas, Charles Barringer, George C. Robinson, H. G. Thomas, C. H. Swayze and Thomas Meek. The scenery was pretty and the stage-manage-

ment good. For the present week *The Late Mr. Jones* is presented, with vaudeville between acts.

A sneak thief broke into the room occupied by Alice Johnson, leading woman of the Frausley company, at the Butler Hotel, Seattle, recently, and purloined all Miss Johnson's jewelry. "This is no press agent's romance," writes Miss Johnson, woefully, "for pity 'tis, 'tis true."

Francis Jones has closed with *A Wise Woman* and is now a member of Hadley's Stock company at the Bijou, Milwaukee. Next season he may appear in vaudeville.

Una Abel Brinker has gone to her home, Detroit, Mich., where her father is quite ill. During the summer she will visit the home of her late husband, H. Coulter Brinker, at Applewood, where Mrs. Brinker will be with the Columbia Theatre Stock company, Newark, next season.

Jean Cowgill will be the leading woman of the stock company that Mittenthal Brothers are organizing for the summer at the Worcester Theatre, Worcester, Mass. Among the roles she will assume next summer are Flavia in *The Prisoner of Zenda*, Camille, Carmen, Sapho, and Louise in *The Two Orphans*.

The Valentine company, that has played thirty-four consecutive weeks at the Princess' Theatre, Toronto, will close its season there late in May, and has been booked for the summer season with E. B. Stair in Grand Rapids and Detroit. During the past week the company presented *Women Against Woman* to splendid business, and Harry Elizur, who made his debut as a member of the organization, won an enthusiastic reception from his old friends. Meta Meynard also scored heavily. This week *The Electrician* is being presented.

The Valentine Stock company, that has spent seven months in Halifax, St. John, Ottawa and Syracuse, N. Y., April 15 in Captain Lettichair and scored a success. Special honors were won by Benjamin Horning, Mary Taylor, Willard Bowman, and Rose Irving. The last half of the week *The Two Orphans* was the offering. The Princess has been entirely renovated during the past month by the new manager, J. L. Heselacher.

The Baker Theatre Stock company, Rochester, N. Y., has been completed and will begin its season on May 6 with *The Fatal Card*. The members are M. L. Alspach, Henry Shumer, A. C. Henderson, Scott Cooper, Van Dyke Brook, Carter W. Wenner, Thomas Culliton, H. P. Davis, Amelia Gardner, Helen Aubrey, May Mackay, Ida Breyer, Evelyn Roberts. The stage will be under the direction of Frederic Bryton.

W. H. Pascoe is organizing a stock company to play a summer season, beginning May 29, at the Lyceum Theatre, Rochester. C. H. Packard is to be the treasurer of the company.

The following comprise the Eugene O'mond Stock company that will open May 6 at the Bistable Theatre, Syracuse, for a spring and summer season: Olive Oliver, Mabel Roebuck, Carrie Knowles, Leah May, Helene Craven, Eugene O'mond, Walter S. Craven, Ben Graham, William Masson, George Soule Spence, Algernon Tassian, James Mahoney, Francis Ball, and Roy Atwell.

The press and public of Nashville, Tenn., were unanimous in praise of the production of *Sweet Lavender* by the Boyle Stock company last week. Each member of the company seemed to be congenitally cast. Morris McHugh as Dick Phenyl, William Stuart as Clement Hale, and Anna Holzinger as Ruth Holt probably achieved the best general results. J. Gordon Edwards gave a conscientious delineation of Geoffrey Wedderburn and J. H. Hollingshead was a pleasing Dr. Beauchamp. James K. Applebee as Mr. Budger and Thomas Sternett as Mr. Maw were satisfactory. Frank McVille and Nancy Elsie were interesting in comedy roles. Ethel Harrington made a very sweet and pretty Lavender. Emma Butler, as Mrs. Gilfillan, played artistically. Confusion this week.

Mason Mitchell has been specially engaged to net Julius Caesar with the stock company at the Central Theatre, San Francisco. Charles Arthur has resigned from this company.

Edwin T. Emery has been re-engaged for the Alcazar Theatre Stock company for another season. George F. Webster has been transferred from the Alcazar company to Belasco and Thalberg's road company.

Belasco and Thalberg recently arranged with Arthur C. Alston for the production of Tennessee's *Pardner* by their Alcazar Stock company.

The play was put on Holy Week, but made such a hit—the business, it is said, being the largest in San Francisco that week—that it was kept on for a second week.

William G. Beckwith, for the past two seasons juvenile with the Boyle Stock company, Nashville, Tenn., resigned from that organization April 13 and arrived in town April 14 to begin rehearsals with the Frederic Bond Stock company, playing the Proctor theatres. Mr. Beckwith's Nashville friends gave him a hearty send-off at his farewell appearance.

Warren W. Ashley has signed with the Frederic Bond Stock company.

Arthur Maitland, who for the past season has been playing Horatio Denke in *The Christian*, has signed with Frederic Bond as leading man in his summer stock company. This is Mr. Maitland's second summer in that capacity.

Maye Louise Aigen is taking a rest after four continuous seasons in stock work, and is spending the month of April at Eureka Springs, Ark. She will return to New York early in May.

Vera Irving opened with the Rosenthal Stock company, Cincinnati, April 14, playing Kate Wilson.

J. Alfred Osborne has signed with the Jefferson Stock company, Birmingham, Ala.

Walter Edwards was highly commended for his performance of *Virginia* in the revival of the play of that name by the Durban Shearer Stock company at the Girard Avenue Theatre, Philadelphia, last week.

A new version of *L'Aiglon*, by Ernest stout, will be acted by the Victoria Theatre Stock company, Chicago, May 27, with May Rosner in the title role. If the play is a success it is the intention to send it on the road.

Eliza Proctor Ous, who last week entered into an experiment with Manager Henry V. Donnelly, of the Murray Hill Theatre, to appear as a "stock star" with his organization as Nancy Sikes in *Oliver Twist*, drew record-breaking audiences. Her success was so great that Mr. Donnelly has arranged with Miss Ous to appear next week in *The Trust of Society*.

E. Marie Pavay is filling a three weeks' engagement with the Standard Stock company, Philadelphia. Her performance of *Mrs. Fairweather in the Streets of New York* last week was favorably commented on by the critics.

Will J. Dean is organizing a summer Stock company to play at Toledo, opening about May 10 in the Charity Hall. Miriam Nesbitt has been engaged as leading woman.

Victory Bateman, who is duplicating her previous good work in Newark, N. J., with the

Columbus Theatre Stock company, will not go to Koehner's garden, St. Louis, this summer, as has been announced.

Mary Sanders will play a special engagement at the Castle Square Theatre, Boston, commencing April 29.

Lotta Linthicum will make her first appearance as leading woman of the stock company at the American Theatre next Monday night in the role of Camille.

William Seymour has been engaged as stage manager of the Lafayette Square Stock company, Washington.

Florence Stone and Jack Webster opened with the stock company at the Mocoso's Grand Opera House, San Francisco, April 15, in East Lynne, and both made decided hits in the leading roles.

## ACROSS CHURCH ALLIANCE NEWS.

The seventeenth regular service of the New York Chapter of the Alliance was held last Sunday evening at St. Michael's Episcopal Church, on Amsterdam Avenue. Despite the extremely disagreeable weather the congregation was very large, and included many persons prominent in both branches of Alliance workers. The Rev. John P. Peters, D.D., rector of the church and chaplain of the Alliance, delivered an interesting and uplifting sermon upon the necessity and value of recreation. "Happiness is in the heart of man; mirth him stoop, but a good word mirth him glad," was the text of the discourse. Dr. Peters spoke warmly of the work accomplished in all social spheres by the members of the church—the man who adds to the joy of the world by speaking good words—and he likened the stage to the individual enclosures. "The Puritanism that existed in New England was necessary at the time the movement was started as a rebuke to the license of the period. It was an extreme movement, but the world has profited by it ever since." Continuing the chaplain spoke of the majesty and impressiveness of the Passion Play at Oberammergau and of the effect for good that it has upon those who take part in it and those who witness it. "The stage can never cease to teach," he said. "There is danger of corruption in literature, in the press, and in the theatre, but all are powers for good."

The tenth regular reception of the New York Chapter of the Alliance will be held next Thursday evening, April 25, at eight o'clock, in St. Michael's Parish House, No. 225 West Ninety-ninth Street, near Amsterdam Avenue. The Rev. John P. Peters, D.D., rector and chaplain, will give the address of welcome, and several prominent soloists will take part in the programme. All Alliance members and members of the profession are cordially invited.

A letter from Joseph Jefferson, inclosing a check for \$100 for the benefit of the Alliance, was recently received by Rosa Rand, chairman of the Membership Committee. Mr. Jefferson wrote as follows: "While not a member of any church, I fully believe in the good influence of the organization upon society. An alliance between the church and the stage should be productive of advantageous results to both. I have no doubt that it will tend to remove in a great measure the prejudices against the latter and admit of broader liberty to the former in permitting its members to visit the theatre, where often innocent and instructive entertainment can be enjoyed. Holding these opinions, I beg to inclose my check for \$100, to add to the funds of your organization."

The second special meeting of the Executive Committee of the Boston Chapter was held last week in St. Paul's Parish House, Boston. In the absence of the president, Rev. H. M. Tarbert, the secretary, Anna S. Trout, called the meeting to order. Those present were Rev. H. Russell Falbott, Lillian Lawrence, Mrs. A. F. Spaulding, Mrs. Arthur Cheney, Frank D. Frisbie, Mrs. Alice K. Robertson, and the secretary. Reports were read and accepted and it was moved and carried that one-quarter of the members of the Chapter present at a meeting shall constitute a quorum. The question of the advisability of the Chapter working in connection with the Dorothy Dix House for stage children and the conducting of a club and boarding house for actors of small means was discussed, with the result that a special committee was appointed to investigate the working of the Dorothy Dix House and report at a subsequent meeting. It was moved and carried that the question of the boarding house be laid on the table. It was moved and carried that the Committee on Entertainment appointed at the last meeting should report at the regular meeting in May.

The Rev. Walter E. Bentley, general secretary of the Alliance, addressed last Saturday evening at the Marlborough Hotel, New York city, on the aims and objects of the Alliance, before the third semi-annual banquet of the Society of the Valley of the Delaware.

In the recent death of the Rev. Patrick W. Tandy, pastor of St. Jerome's Church, in the borough of the Bronx, the Alliance loses one of deeply interested Roman Catholic chaplains. Messrs. Smith and Whitehill, lessees and managers of the Grand Opera House, Belfontaine, Ohio, have written a strong letter endorsing the Alliance as a grand movement in the interests of the theatrical business and deserving of support in every respect. They desire to co-operate with the chaplains of the Alliance in their vicinity.

## TERESA VAUGHN INSANE.

Theresa Vaughan, the popular singer and actress, was last week adjudged insane and was committed to the asylum at Worcester, Mass. Since the death of her husband, Mr. Haupt, four years ago, Miss Vaughan suffered from melanoma. Her malady was augmented by the death of her sister, Celia Matthews, and the recent death of her brother, Joseph Ott. Her sorrow over these bereavements was too great for her to bear. About a year ago she was obliged, because of failing memory, to leave the stage. She wanted to live in retirement at the home of her mother, Mrs. Mary Ott, in Chelsea, Mass., and there she remained until it was deemed necessary to place her in the asylum. Miss Vaughan, it will be remembered, made her greatest success in the extravaganza 1492. She was twice married, her first husband having been W. A. Mastayer, the comedian.

## TEPLEY MAY STAR FANCION THOMPSON.

A report was published yesterday that Frank T. Perley had arranged to star Fancion Thompson next season as successor to Alice Nielsen with the Williams and Perley Opera company. Mr. Perley is now in London where Miss Nielsen and the company are singing *The Fortune Teller* at the Shaftesbury Theatre. Miss Thompson is also in London, having the leading role in *The Belle of Bohemia* at the Apollo Theatre. At Mr. Perley's office yesterday W. M. Hale, his representative, said that while Mr. Perley might be in negotiation with Miss Thompson, no definite agreement, so far as he knew, had been reached.

## AT THE P. W. L.

Yesterday was Social Day at the Professional Women's League and an impromptu programme was rendered. Ethel Barrymore was the guest of honor, and Mary Shaw, who has been in Boston with Ben Thalberg, paid her first visit to the League in several months. Next Monday the League will have an afternoon of music, in charge of Belle Gray Taylor.

## A REVIVAL OF PUDDYHEAD WILSON.

Siamese Brothers have purchased the sole American and Canadian rights to *Puddycat Wilson*, and will send it on tour next season with an excellent company.

## REFLECTION.



Charlotte Severon, New York, N. Y.

The above portrait is an excellent likeness of Eleanor Franklin, who is now filling a special engagement under Wallace Munro's management supporting Howard Gould as Queen Elvira in *Rupert of Hentzau*. Miss Franklin was called to Kansas City by wife to play Elvira owing to a change in cast made necessary by the illness of Charlotte Fittell. She played the part with one rehearsal, and has since continued with the company, receiving high praise from press and public.

Leona Franklin, who has made very much of a hit in Australia, is now in the cast of *Florodora* at Her Majesty's, Melbourne.

Harry Carson Clarke sends T. W. Marion a transcript of judgment issued from W. T. Hall's court, Chicago, proving that he obtained judgment in that court against Clement St. Martin and Mrs. Clement St. Martin for damages to the amount of \$200.

Adelaide Phillips has gone to London as a member of *The Girl from Up There* company.

Minnie Williams was married on March 1 to John Fitzgerald, an Elmira, N. Y., business man.

Edwin Fowler, who made a hit as the drunken constable in *Mistress Nell*, has been taken to a hospital in Boston, suffering with blood poison. Every effort is being made to bring him around in time to open with Henrietta Crosman at Wallack's next Monday.

George W. Ledner has arranged to produce *The Strother*, an adaptation of the German musical comedy, *Die Landstreicher*, at the Knickerbocker Theatre, June 6.

W. M. White, stage-manager of *A Breezy Time*, will close his third season with that company April 27, and visit his home, Brighton, Iowa, for a few weeks. He will then go to Butte, Mont., having been engaged by Dick P. Sutton as business manager of Sutton's New Grand Theatre.

For many years, each season of the Boston Museum was opened by the late Roland Reed. Next season, it is announced, the first attraction at the Museum will be the Four Cohans.

Maud Leroy, of Chauncey Elliott's company, earned a heroine's laurels in Harlem last Tuesday. She saw a man steal a woman's purse, and promptly gave chase and captured the burglar, whom she held until the arrival of a policeman.

The Twelfth Night Club held a reception in its rooms in the Berkeley Lyceum April 16 and has as guests a number of prominent society and club women.

# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1870.  
The Origin of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## A FOOL'S OPINION.

THE person that writes on dramatic subjects for the New York Sun the other day held forth under the heading, "Dramatic Art Does Move," with a species of argument not wholly unlike that of the late Reverend Jasper, whose opinion as to the real orb of day made him humorously known far beyond his original sphere of influence.

It was with the article that will here be briefly treated as it is with much of the stuff published in the so-called dramatic columns of the Sun. The writer thereof strives in and out of season to impress upon his public his alleged belief that commercialism has saved the theatre from decay. He can see no art in anything that the tribe of commercial managers does not control; and to their domination he salutes with the monotony of one to the manner born.

"There were two reminders last week," said the Sun person, "that dramatic art does move." One of these alleged reminders was the passing of the Star Theatre. The other was the benefit to a sterling old actress, who, according to the Sun oracle, "had fallen hopelessly behind the progress of her profession years and years before illness incapacitated her." And the Sun person continued in this strain to the extent of a column, airing his malice and exposing his ignorance.

Among the assertions intended to prove the Sun person's contention that "dramatic art does move" was one that "strenuously declamatory speech and ponderously grandiose manner" long ago "became obsolete." The fact is that in relation to dramatic art as it always has been applauded, these things never have been accepted. And the Sun person asserted that while the old actress whom he libeled "remained stagnant in the heaviness of" the classics with which her note was identified, stage methods "went lightly on in pleasanter literature as well as in cheerier art;" and he wrote flowingly of the alleged changed taste of the people that support the theatre, "especially those with the culture to appreciate the best in drama," who "no longer like the striding grandiloquence that impressed their fathers and grandfathers." Among the statements of the Sun person in his elaboration of ideas, the originality of which no one will dispute with him, was one of "the old-time disregard of nature" on the stage; and he prated with pretended knowledge of "the rock between the new and the old dramatic current" and of old players dear for their art in the memories of persons now living that "were unable or unwilling, probably both, to modernize their processes."

The idea the Sun person wished to convey is that up to within a very short time—say since the Theatrical Trust came into being—there has been no acting on the world's stage worthy the name. In short, that for generations—for ages—the world had been treated to "strenuously declamatory speech and ponderously grandiose manners" in the theatre, and that this younger generation has been favored for

the first time in universal history with "natural" acting, inferentially by the grace, permission and ingenuity of the dominant system of management.

This Sun person ought to know, but apparently he does not know, that "natural" acting has been the distinguishing characteristic of great actors as long as acting has been practiced. "Naturalness," in short, always has been, as it always will be, the touchstone of the art. The precept for it is older than SHAKESPEARE's caution, "Overstep not the modesty of nature."

GEORGE HENRY LEWES, writing of EDMUND KEAN at a time when that actor had greatly declined from his highest ability, said of his Othello: "Such was the irresistible pathos that vibrated his tones and expressed itself in looks and gestures that old men leaned their heads upon their arms and fairly sobbed," and LEWES added that he himself "would again risk broken ribs for a chance of a good place in the pit to see anything like it." Does the Sun person think that this sort of acting was "strenuously declamatory and ponderously grandiose"?

And there was CHARLOTTE CUSHMAN, who played successfully, because she played artistically—and therefore naturally—great characters of either sex. Her roles ranged from Cardinal Wolsey to Rosalind, and she appeared for eighty nights in London as Romeo alone. In her great woman characters she was unsurpassed—because she was natural. One noted critic remarked that other eminent actresses, whom he named, played Rosalind, "while Miss CUSHMAN was Rosalind." "It is enough to say," wrote OXENBURN, "that Miss CUSHMAN's Romeo is far superior to any Romeo that we have ever had. The distinction is not one of degree, it is one of kind. For a long time Romeo has been a convention. Miss CUSHMAN's Romeo is a creation, a living, breathing, animated, ardent human being." And JAMES SHERIDAN KNOWLES and other notable connoisseurs were as enthusiastic in praise of this actress in other characters. Before she had attained her full powers—before she went abroad—such persons as LONGFELLOW, CHARLES SUMNER, RUFUS CHOATE, and DANIEL WEBSTER "attended mightily" in Boston, to be stirred by a genius that would not have interested such intellects had its articulation been of the style that this Sun person insists was universal until quite recently.

To go backward again in the drama, what does the dictum of this Sun person amount to in the light of HANNAH MOORE's saying of GARRICK: "So naturally, indeed, do the ideas of the poet seem to mix with his own that he seems himself to be engaged in a succession of affecting situations; not giving utterance to a speech, but to the instantaneous expression of his feelings, delivered in the most affecting tones of voice, and with gestures that belong only to nature"? Or of Sir JOSHUA REYNOLDS' characterization of Mrs. JONIAN: "She really is what others only affect to be"? Or of BYRON'S tribute to the acting of EDMUND KEAN: "Life, nature, truth, without exaggeration or diminution"? Or of RICHARD STEELE'S reminiscence of BERTHETTO, as he waited in church to participate in the actor's obsequies: "While I walked the cloisters I thought of him with the same concern as if I waited for the remains of a person who had in real life done all that I had seen him represent"?

Was it the "strenuously declamatory speech and ponderously grandiose manner" of these worthies of the theatre that so affected and made their memories dear to their great contemporaries in other walks of life?

The Sun writer cannot be depended upon to tell the truth about everyday occurrences of minor importance in the theatre of to-day. It is plain that he is even less happily employed in larger matters of dramatic art and its history.

## A HISTORIC HOUSE GONE.

Last week saw the final performances in the Star Theatre, which will at once be razed to make way for the demands of general business that now almost monopolizes the vicinity of that historic house. For several seasons the Star, which won its legitimate note under the name of WALLACK, has been devoted to the uses of cheap amusements. Its end was inevitable, for the homes and habits of modish amusement long have been tending upward.

Within ten years the changes in the theatrical geography in New York have been remarkable. Half a dozen or more new theatres have been built in territory that a little more than a decade ago was looked upon as remotely beyond the possibility of great activity within that period, and the present tendency still is further up

ward. Even now a theatre is building within sight of Central Park, and it is not unreasonable to predict that within a few years new houses of amusement will reach all the way to Harlem, which already is a city in itself with all needed urban facilities.

The growth of this great city, in fact, is shown as clearly by the uptown reach of its theatrical territory as by any other of its myriad phases of development. Great hotels now building on the West Side—adding notably to the many hotels in that now thickly populated district—argue a demand for new places of amusement within easy approach, although the improved means of transit under way will for years, perhaps, make the more prominent theatres in the district bordering on Herald Square on the south and Long Acre on the north still the most available for the greatest amusement offerings that at once attract resident theatre patrons and the enormous and ever-changing throng of transients housed in the many hotels of their locality.

THE MIRROR already has published a detailed history of the theatre known in its later days as the Star. Its traditions are among the best of the drama in New York, and the artistic method that controlled it in its better days contrasts strongly with the reprehensible system that bald commercialism has imposed upon many of the theatres of to-day.

## THE TRUST'S PERSECUTION.

A suit for \$6,000 damages, brought by Edgar E. Rounds, manager of the Portland, Me. Theatre, against Cahn and Grant, lessees of the Jefferson Theatre in that city for having, by conspiracy, driven him from business, has given publicity to one of the instances in which the Theatrical Trust has sought to throttle an opponent. The Cahn concerned is one Julius, who runs the number two companies for Charles Frohman. The allegations made by Mr. Rounds are illustrative of the methods that the Trust pursues toward whomever will not bow to its will.

The Jefferson Theatre is the principal play house in Portland, and through Cahn and Grant, its managers, is connected with the Theatrical Trust. The Portland Theatre was booked by Mr. Rounds independently of the Trust, and played as a rule popular price attractions. Among Mr. Rounds' bookings this season was the Elroy Stock company, a repertoire organization, that was to have played a week at the Portland Theatre last Winter. A few days before the date for the engagement the Elroy company canceled its date at the Portland and appeared the same week at the Jefferson. Mr. Rounds at once sued the manager of the Elroy company for breach of contract, whereupon, it is said, the manager, rather than take the case into court, compromised for \$350.

Mr. Rounds' claim is that the canceling of the Elroy company was the result of a conspiracy by Cahn and Grant to drive him out of business. He alleges that they forced the Elroy company to cancel the Portland by threats that if they played there they would be prohibited from appearing at the other New England theatres that Cahn and Grant controlled. A continuance of these threats of boycott, Mr. Rounds asserts, soon made managers afraid to play the Portland Theatre, and he was compelled to cease trying to play combinations, and lost thereby \$6,000.

Finding that it was practically impossible to keep his theatre open in the face of such opposition, Mr. Rounds decided to close the house and retire from management. As a compliment to him the Moreans, a local company, announced as the final attraction of the season a performance of The Charity Ball for Mr. Rounds' benefit. The Moreans had played The Charity Ball on a former occasion, paying a royalty for its use. They anticipated no difficulty in securing it again, but on communicating with the agent they were informed, it is said, that Julius Cahn, of Cahn and Grant, had an interest in the play and would not permit it to be produced at the Portland Theatre. Upon learning of this Mr. Rounds thought it about time for the worm to turn, and he began suit for \$6,000. He also swore out an attachment for the receipts of the Jefferson Theatre on the night of April 10, when Sherlock Holmes was presented. After the writ was served, Ira J. La Motte, resident manager of the Jefferson Theatre, elected the deputy sheriff from the box office. A lively argument ensued, and subsequently Mr. La Motte was arrested for assault. The benefit for Mr. Rounds took place at the Portland Theatre April 11, but The Charity Ball was not acted. Mr. Rounds came before the curtain and explained the situation to the audience. A vaudeville entertainment was substituted.

Mr. Rounds declares his intention to prosecute his suit against Cahn and Grant and alleges that he has many letters from managers that prove his assertions.

## A HUMOROUS PUBLICATION.

The New York Sun has become a humorous publication. Here is a sample joke from its issue of April 5:

"The readers of the Sun always get the truth about every play produced on the New York stage."

## AMATEUR NOTES.

The Dramatic Club of the Temple Guard produced The Conflicts of Home at St. James' Hall, Philadelphia, April 18.

The Pied Piper of Hamelin was played by children at the Academy of Music, Brooklyn, April 16-18.

The Garrick School of Dramatic Art, of Los Angeles, gave an entertainment for charity April 15, in which Mrs. Orton, O. F. Cook, Miss Hancock, Miss Kottmeyer, Mrs. J. N. Hanner, Hazel Sammon and Nellie Nielsen, Miss Grosser, and Mr. Sloane took part.

Women of the exclusive set of Haddonfield, N. J., gave a amateur show April 19.

The Poenon and Laying the Odds were presented by the Munro Dramatic Society at Schwabau Hall, Brooklyn, April 19.

The Comedy Club of Detroit, Mich., presented Uncle on April 18.

The Westminster House Club, of Buffalo, gave a amateur show April 18.

Le Veau and Le Deux Timides were presented in French by Columbia and Bernard College students at the Princeton Theatre April 20. The casts comprised Pierre Soth, Edouard Clinton Meeker, Hamilton Ernest Charles Bagnet, Peter Joseph McKeon, Victor Ernest de Beaumont, Howard C. Johnson, Curtis Spence, Helen Miles Rogers, Margaret Holden, Stone, May American Johnson, Rosina Lyon, Florence Palmer Cheesman, Montgomery Schuyler, Boyd J. Nelson, Velt, Clara Emily Gruening, Charlotte Boyd Fountaine.

James B. Curran will present the Curran Comedy Company in a new play for the benefit of the General Fund, April 21.

The Barn Swallow Society of Wesleyan College gave its annual concert last Saturday.

Two young ladies and young women acted at the Military Academy April 20, a new one-act comedy, A Day in Japan, by Mrs. Herbert Shipman.

## QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.

A. L. K., Brooklyn: Georgia Florence Olp was the child in Andrew Mack's company last season. P. M. D.: Louis Leon Hall may be addressed in care of THE MIRROR.

A. L. K., Philadelphia: Violin Allen will not give a matinee at Wilmington, Del., May 1.

H. S., Binghamton, N. Y.: Frederic Bond has been in the cast of At the White Horse Tavern Company for three seasons.

F. H., Brooklyn: Wilton Lackaye originated the role of Svengali in Trilby at the Park Theatre, Boston, on March 11, 1885.

R. B., New York city: Lee M. Hart, Room 57, 126 Washington Street, Chicago, is the Secretary of the National Alliance of Theatrical Stage Employees.

CHORE. Charlotte, N. C.: Charles Wheyleigh played Sir Peter Teazle to Ada Rohan's Lady Teazle in the revival of The School for Scandal at Daly's Theatre, New York, Jan. 21, 1881.

A. SUNSCHINE, San Francisco: The Wife of Scarsini was written by Giuseppe Giacomo; The Transgressor by Alfred Warwick Guttle, and Denise by Alexandre Dumas.

J. M. S., Seattle, Wash.: The Old Homestead, with Benjamin Thompson in the leading role, was presented at the Fourteenth Street Theatre, New York, on January 10, 1885, and ran for twenty weeks.

C. A., Providence: 1. The Heart of the Klon dike is not touring this season, but is being presented by one or more repertoire companies. 2. The address of Thomas H. Davis is Thirty-third Street and Broadway, New York city.

L. H., Philadelphia: 1. The lines, "I am an actor, etc.," are from W. S. Gilbert's play, Comedy and Tragedy. 2. Write to W. W. Freeman, booking agent, the White Rats of America, 1155 Broadway, New York, for particulars concerning bookings of Rats. 3. Under the law, no child under sixteen years of age may appear on the New York stage unless by special permit of the Mayor.

L. H., Boston: If a play in a foreign language has been produced here in the original tongue and sold here in book form has not been copyrighted in this country any one has a right to translate or adapt it; and the adapter can copyright his version of it if that version contains new or original work, characters, situations or sequences. But if the adaptation does not materially differ from the original it cannot be protected.

W. D., New York city: Marie Jansen was born in Boston and made her professional debut with the Conley-Barton company in Laven Tennis at the Park Theatre, Boston, Sept. 12, 1880. She had studied music at the New England Conservatory. She continued with the Conley-Barton company on its tour, and was the original American *diverette* in the production of that opera at the Bijou, New York, Dec. 25, 1880. The next season Miss Jansen was a member of Delysia Carte's company and sang the title-role in the initial American performance of Iolanthe at the Standard Theatre, Nov. 25, 1882. The following summer she was with an opera company at the Boston Museum. The season of 1883-84 she was with the McMillan Opera company, and in May, 1884, went to London to join Charles Wyndham's company, with which organization she scored a success in the title role of Featherbrain when that comedy was first produced. Miss Jansen returned to America in December, 1884, and was engaged for the production of Fantine in Boston. After this she rejoined Colonel McMillan's forces, and made one of her greatest hits in The Black Hussar at Wallack's Theatre. She was then at the Casino for several seasons, winning much success as Javotte in Ermine and in Nadja. She supported Francis Wilson in his starring tours in The Oath, The Merry Monarch, and The Lion Tamer. She then starred in Delmonico's at Six and Miss Dynamite, and subsequent engagements were with The Nancy Banks, A Florida Enchantment, The Merry Countess, and A Stranger in New York. At present Miss Jansen is appearing in vaudeville.

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## AMONG THE DRAMATISTS.

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## THE USHER.



John Hare recently complained of the lack of intelligence in New York audiences, except on first nights. And now Sarah Bernhardt attacks Philadelphia.

"The people of Philadelphia are so stupid, so dull," she says. "I have tried so hard to arouse a little enthusiasm in Philadelphia, but I always fail."

This accusation has been placed before a number of American actresses by a Philadelphia newspaper, and they all unite (of course) in saying that the Quaker City audiences are the most intelligent, the most enthusiastic, and the most responsive in the whole, wide world.

Let us hope that Philadelphians will bear in grateful remembrance these disinterested champions on the occasion of their future visits.

There is a refreshing irreverence shown now and then by the dramatic writers of the one-night stand papers. A case in point is furnished by the Lawrence, Mass., *Telegram*, which recently had this to say regarding Mr. Drew and his company in *Richard Carvel*:

John Drew and his company of barnstormers came to town last night, and it was not a case of "Veni, vidi, vici," by a good deal. When this gay Lochevar of fifty Summers comes to Lawrence again it is sincerely to be hoped that he will have learned that this city is not so provincial that its theatregoers do not know when they are being gayed. The play last night was neither "fish nor fowl nor good red herring." It was not a comedy, yet in many instances both Drew and his leading lady made a farce of it. The interpolation of laughter in the midst of a dialogue supposed to be serious and sentimental robbed the performance of its sincerity and left the audience very much bewildered as to what the much touted actor was striving to give the public. In short, there was very little that was good and much to condemn in last night's performance. When will these stars learn that they cannot with impunity treat audiences at one night stands with such indifference?

The one-night stand worm will turn occasionally. Its wrongs are many, and its opportunities to get even are few.

Washington affords just now a striking example of the inability of the Theatrical Trust to fulfill its contract of usurpation. Everybody in the profession knows the inertial results of its boast of ordering and systematizing the booking arrangements of the country, and at the National Capital in the month of April we find the same old inadequacy. A correspondent writes from that city as follows:

"Thus early in the season our two leading theatres, the Columbia and the National—which are under the direction of a booking agency that makes piecemeat promises are without attractions. The National is likely to be dark next week or longer; the Columbia, with nothing in view, closes next week and advertises the rehearsals of a musical company which will open on May 6. The National's only bookings are three nights of Weber and Fields and one night of the Goodwin revival of *Shylock*."

The same condition exists in several other large cities besides Washington. Under Trust control there are not enough attractions to go around.

Because a woman is a good dressmaker's model and a bad example of the actor's art it does not follow that she possesses the qualities that make for success in the starring field.

Yet there is one woman here who thinks differently, and in the wild rush for big type in which a numerous body of immature and mediocre young players will take part next season she will also figure.

Probably among the scrambled "stars" she will stand as little chance as any of marking a permanent place for herself, although she has wire pulling friends in plenty who are "working" amiable newspaper writers for puffs preliminary in allopathic doses, and all the stock imaginative devices of foreign engagements, Parisian villas, and the interest of noted persons are being utilized.

Mr. Willard says he has been forced to buy a London theatre because of the Trust in this country. It is the only way by which he can obtain plays for use in this country.

In a newspaper interview a few days ago the actor said: "The syndicate booked my route, but the conditions which the syndicate has brought into being have driven me into hard straits when I have sought for new plays. Charles Frohman may be said to control the American play market, and to be able to make his choice at will from the foreign plays which he believes suited to American audiences. I, who also want plays which American audiences will like, cannot get them through any ordinary channel. I find that I must buy both the English and the American rights of plays if I

am to secure them at all. That means I must make my productions in England. And that is what I am going to do."

From Mr. Willard's standpoint this move is doubtless judicious, although it is to be hoped that his choice of what will suit the taste of American playgoers will not resemble too much that of the speculative Frohman.

Henrietta Crosman, in *Mistress Nell*, was scheduled to appear in Rockford, Ill., soon after her Chicago engagement. The Trust managers of Ada Rehan in *Sweet Nell of Old Drury* booked that star in Rockford, imposing the condition that Miss Crosman's date should be canceled. The rest of the story is told in a recent issue of the *Rockford Republic*:

Ada Rehan has canceled her Rockford engagement and will not be seen here in *Sweet Nell of Old Drury*. This news was conveyed to Manager Hawks, of the Opera House, in a letter received late yesterday afternoon. The news will not surprise Rockford theatre patrons. When Henrietta Crosman's date was canceled at the behest of the Theatrical Trust, who glibly announced they would send Ada Rehan instead, no one believed them. No one thought for a moment that Ada Rehan and her play would be seen here, and newspapers and patrons of the theatre alike protested canceling Miss Crosman's date. She would surely have come here and it seems a pity that the local management saw fit to cancel her. But the deed was done, and now all that remains is to gaze fondly at the two vacant dates and think of what might have been.

This is a characteristic illustration of the "business-like" methods of the Trust, particularly as they are applied in the cheerful pursuit of seeking to embarrass independent attractions.

## UNDERGRADUATES IN OPERETTA.

At Carnegie Lyceum last Saturday evening the Princeton Club, composed of undergraduates of Princeton University, presented a two-act operetta, entitled *The King of Pomeria*. The authors of the piece, the director and orchestra men and the players who appeared are all Princeton students. Ralph H. Thompson and Ralph P. Stanford wrote the libretto, and Howard M. Saylor and Louis L. Matthews composed the music. The operetta, in its entirety, was considerably above the standard of college attractions of its class, although it was merely good-natured buffoonery from beginning to end. The librettists had evidently visited many of the theatres in which burlesques are presented, and the composers seemed familiar with the popular light operas of the time. However, the book was clever, even if not impressively original, and much of the music was tuneful. The plot of the piece is concisely set forth in the prologue, which ran:

In days of old, when thrones were lost and won, A knave disguised him as a true king's son; Which falsehood would the Princess love had told, Had she not learned that who the crown did hold Must surely one selected by the state— A maid whose charms lay in her family plate.

To save her Prince from this slim, fair unknown, She let the false knave keep this ill-got throne Until he and this maid were married fast; Beyond all presumption; then, at last She held the rascal up to public view, And named her Prince the crown of Pomeria.

The cast of characters was as follows:

Count Von Gietzi	W. O. Morse
Marquis De Blinbeam	Gayle Young
Duke Timinski	E. A. Moran
Prince Louis	C. S. Lawton
Rudolph Geivins	W. E. Chamberlin
Jean Meyerstein	S. A. Lewis
Fritz Blander	M. S. Daly
Herman Attendant	H. H. Noble
Messengers	W. H. Abbott
Countess De Montaine	E. A. Lynn
Yvonne Von Mackelheim	G. T. Elspham
Countess Von Mackelheim	W. S. Kutzbenbach
Kathy Meyerstein	U. B. Grannam
Frieda's Body Guard	J. W. Cook
	J. Yates
	G. W. Youngling

The parts were all very satisfactorily played. Among the more successful performers were William O. Morse as Count Von Gietzi, the knave, and G. T. Elspham as Countess de Montaine, the heroine. The groupings of the chorus and the acting and dancing of the principals were excellent, for which credit is due R. O. Jenkins, who staged the production. The audience was large and fashionable.

## A CUBA-MEXICO CIRCUIT.

M. E. Levitt and George W. Ledner announced that they have formed a circuit of cities in Cuba and Mexico and will play thereover some fifteen attractions each season, the tour consuming about twelve weeks. Havana, Mexico, Cienfuegos, Vera Cruz, and a score of other towns are on the route. The *Casino* girl, it is said, will be the first to swing around the circuit. Tours of Joseph Hoffman and Lillian Blauvelt are also taken.

The scheme has been in the minds of these projectors for several years and they have been continually at work the past season perfecting details. The prosperous conditions of the countries named, particularly Yucatan and Mexico, are believed to offer great financial results for suitable American and European attractions. The principal cities possess some of the largest and finest theatres in the world. The people are generally rich and great patrons of amusements.

Some fifteen years ago Mr. Levitt operated successfully a circuit between El Paso and the city of Mexico. It is a well-known fact that he was the first to open the circuits in the far West and California, and all the big attractions at that time made extensive tours with good results under his direction, and to many he gave their first start. Many of the foremost managers to-day, who were in his employ and connected with him in all those years, got their first opportunity and training under Mr. Levitt, who has practically been out of management for many years on account of continual illness.

## WHITESIDE AS RICHARD.

Walker Whiteside will appear next season under the management of Shrimpton Brothers, in an elaborate revival of *Richard III*. He will be supported by a company of thirty and all the scenery and properties will be carried. The decision to use *Richard III* as the vehicle for Mr. Whiteside's next tour was only reached after Shrimpton Brothers had sent to 300 theatre managers and newspaper critics a list of Shakespearean and romantic plays and a request for their opinion as to which would be the most suitable for Mr. Whiteside. In two hundred and thirty-four of the replies *Richard III* was the choice. Mr. Whiteside will present *Henry and Edward*, in which he is now touring successfully, at matinées next season.

## WHITE MICE INCORPORATED.

The Benevolent Order of White Mice of America, with headquarters in New York city, is incorporated at Albany April 19. The purpose of the order is voluntarily to aid and assist women of the theatrical profession, playing small parts, in case of sickness or distress, or in any other emergency. The directors are Annie F. Black, Margaret V. Donelson, Maud Marlow, Frances Rockefeller King, and Mabel Taylor.

## THE STANHOPE-WHEATCROFT MATINEE.

The Madison Square Theatre was crowded to the utmost capacity last Thursday afternoon when the students of the Stanhope-Wheatcroft Dramatic School appeared in their third and last matinee performance of the season. The programme was rather more interesting than usual, because of the strong contrasts supplied by the several short plays that were presented, and nearly all of the pupils showed considerable improvement over their earlier performances.

Of the four new one-act plays presented the most commendable was "Squire Wiggins' Dream" by George Backus. The little play possesses strong dramatic qualities, and if presented with proper scenery should prove very effective. The story is of a close-lipped old farmer, whose son, about to marry, declares that unless he may have a fixed share in the farm he will go to try his fortunes in the city. On the morning upon which the marriage is to take place Squire Wiggins falls asleep, and in a dream sees his son in prison about to be hanged for a murder that he committed in order to save himself and his wife from starvation. The Squire, in agony, offers to give his whole fortune to save the life of his son, but as he pleads with the jailor the prison bell rings for the execution. The Squire wakes up terrified. The bell rings on, and gradually the old man realizes that it is ringing for his boy's wedding. He is overjoyed to find that he has only been dreaming, and taking the lesson of the vision to heart, he gives the farm to the young people as a wedding present.

James Musgrave gave an impersonation of Squire Wiggins that was in every particular worthy of praise. Robert G. Stowe, who in the earlier matinées proved himself well equipped for playing robust, manly roles, was an excellent Timothy Wiggins, the son. Douglas MacDonald, as Zeke Hopton, gave a very energetic and comic character sketch, and Willard Mckinney played the small role of a prison guard with gaiety. Elsie Schenck acted the part of Kate Perkins with sincerity. Her costume was, however, altogether too pictorial to harmonize with the atmosphere of the play, and it made theatre several scenes that night, but for its presence, have been very natural and appealing.

Another new play of the afternoon that has some very good qualities is *Mademoiselle La Touché*, by Marie Louise King. The scene is a humble city room in which La Touché, a music hall singer, and her friend Loretto, a seamstress, live together in comparative comfort. La Touché has long been loved by Jean Barbier, a scene shifter, who in turn is loved by Loretto. La Touché having made some success on the stage, feels herself superior to Jean, and plans to elope with Lorimer Lansing, a wealthy rake. Jean, learning of the plan, kills La Touché, and as the curtain falls Loretto is left alone with her dead friend lying at her feet, and the man she loves being taken away by the police. The little tragedy, though faulty in construction, might prove very appealing if well played. It was rather too heavy for the students, however. Judith Shaw, as Loretto, was most attractive in appearance; her manner was graceful, and she displayed much tenderness and sympathy. Nettie Cayce, in the title-role, was somewhat artificial and did not enter well into the spirit of the character. C. Wilfred Chapman was an acceptable Lorimer. Lansing: Lewis Medbury played James, a waiter, who was altogether unsuccessful as Jean.

Secrets, a little comedy of Russian life by George Backus and R. F. Cotton, proved too improbable and its motives too obscure to be effective. Helena, a lady of rank, writes a letter to a friend in which she mentions certain political affairs. The friend is arrested as an anarchist. A decorator, employed by Helena's husband to make some alterations in the house, enters and is believed by Helena to be a police spy. She will not let him speak, fearing that his first words will be of condemnation. She begs him, in a frenzy of fright, not to send her to Siberia. When, finally, she permits him to say a word, he dispels her terror at once by telling her who he really is. News of the release of the supposed anarchist brings complete happiness to Helena at the end. Katherine Miller played the leading role intelligently, gracefully and with considerable emotional intensity. Raymond Lindsey as Borovitch, James E. Squires as Count Marcelloff, and Louise Hopper as Youka were amateurish.

A Before Breakfast Run, a short farce by Herbert Stohling, amused the audience mightily, although it contains little that is novel and less that is really humorous. The story is hung upon the old incident of the two married men who secretly go to a French bistro, have an encounter with the police, and almost exhaust their ingenuity in excuse-making before they finally succeed in subduing the ire of their wives. The farce was played in lively style by Alice Wilson, Gertrude Hillman, Katherine Livingston, Mary E. Altenius, James E. Squires, Arthur W. Blisbee, Lewis Medbury, and John D. Braden. Clement Scott's familiar and touching play, The Cape Mall, was well presented by Margarette Vassar as Mrs. Preston, Alice Wilson as Mrs. Frank Preston, Agnes Lawton as Mary Preston, Hartwell Sleigh as Mr. Updeke, Willard McKenney and Wesley Browning as Mr. Marsden. Alice Wilson gave evidence of rich powers of emotion and her acting was effective. Hartwell Sleigh played the role of the genial old lawyer in an easy and altogether excellent fashion.

A scene from the first act of *The School for Scandal* was played in mannerly style by James Musgrave as Sir Peter, C. Wilfred Chapman as Crabbtree, Hartwell Sleigh as Sir Benjamin, Marie Randall as Lady Teazle, Mary Morris as Mrs. Candor, and Gertrude Hillman as Lady Squeer.

## KATHARINE FISK'S RECHAL.

At the Hotel Netherland, last Wednesday morning, Katharine Fisk, the noted concert contralto, appeared in a song recital under the management of Louisa G. Charlton. The audience was large and contained many persons of prominence in the arts and in society. Mrs. Fisk sang, in her usual artistic, spontaneous and graceful style, a dozen or more well contrasted songs. The song numbers for which she gained the most applause were Arthur Nevin's "Auf Wiedersehen," Rubin Goldmark's "Edie," Chadwick's "The Northern Boy," and Macbeth's "Barcarolle." The chief feature of the morning was the rendering of "La Ballade du Désert," of which the words are by Henry Murger and the music by H. Bemberg. The setting of the Murger poem, with parts to be sung and recited alternately, is remarkably beautiful. The combining of the musical with the dramatic art—always a dangerous enterprise—has in this work been almost perfectly accomplished. The instrumental accompaniment, of violin, violoncello and piano, gives a rich background to the spoken words and rises deliciously to support the passages that are sung. Mrs. Fisk sang the musical passages with fine feeling and technical skill, and George Blaugh Cooper's recital of the declamatory parts was strongly emotional and very artistic. Victor Harris was the accompanist to all of the songs, and he with Henry Schmidt and Leo Taussig played splendidly the music of "La Ballade du Désert."

The recital was so successful that it will probably be repeated soon.

THEATRICAL BAGGAGE EXEMPT.

The Railroad Commission of Texas has made public a new tariff to be charged by the railroads of that State for excess baggage. The tariff makes a general increase of rates upon all excess baggage except that of theatrical companies, which, by a special provision, is exempt.

## TO PROCEED AGAINST PIRATES.

W. E. Shirley, manager of Human Hearts, is about to institute legal proceedings against the managers and members of the Kempton Comedy and Frank E. Long companies for pirating Human Hearts.

Pearie Light, as Bossy Hoyt's Texas Steer.

## PERSONA.



Keim. Adelina Keim became a member of the Lyceum Theatre Stock company under Daniel Frohman in 1898. When E. H. Sothern produced *A Colonial Girl* the same year, Miss Keim played the part of Lady Sarah Keteltas with success. She next played the Princess Flavia in *The Prisoner of Zenda*, followed by the part of Otilie in *The White Horse Tavern*. She then joined Frederic Burns' Stock company at Albany, N. Y., and during two Summer seasons played with success the roles of Lady Gay Spanker in *London Assurance*, Lady Teazle in *A School for Scandal*, Esther in *Caste*, Young Mrs. Wimthorpe, etc. She made a hit as *Lady Gay Spanker*, and also scored as *Lady Teazle*. Miss Keim joined E. H. Sothern's company in the Fall of 1900 and is now playing *Ophelia* in *Hamlet*, having succeeded Virginia Harned, and is pictured above.

Northrup. The note in this column of the engagement of H. S. Northrup with Mary Manning was incorrect in stating that he had been engaged as leading man. Mr. Northrup's letter announcing his engagement was misconstrued. It was phrased that he was to be "in support," and he is, in fact, to be leading juvenile of the company.

Bernard. Vivian Bernard is in a private sanatorium convalescing from the effects of an operation that she has underwent recently.

Langtry. Mrs. Langtry was announced to produce *The Royal Necklace* at the Imperial Theatre, London, last evening.

Crawford. F. Marion Crawford has completed the *Madame de Maintenon* play in which Sarah Cowell Le Moine will start next season.

Held. Anna Held will make her last New York appearance in *Papa's Wife* at the Grand Opera House week of May 6.

Irving-Terry. Sir Henry Irving and Ellen Terry revived *Coriolanus* at the Lyceum, London, April 15, with much success.

Englander. Ludwig Englander returned from London last week.

Blauvelt. Lillian Blauvelt arrived from Europe on April 17. She will make a Spring concert tour, and spend the Summer in the Adirondacks, recrossing the Atlantic in the Autumn.

Bell. Charles J. Bell has been engaged for Amelia Bingham's company to succeed John Flood in *The Climbers* at the Bijou. Mr. Flood joining the Alhambra Stock company in Baltimore.

Square. Julia Stuart is resting at her home in Chicago, after a long and fatiguing season as *Glory Quayle* in *The Christian*.

Rohan. Ada Rehan, who closed her season in *Sweet Nell of Old Drury* last Saturday night, will sail shortly for Ireland, where she will spend the Summer.

Johnson. Alice Johnson is playing leading roles with the Frawley company, now at Seattle, and the Scattlites consider her about the best ever. She made a special hit recently as "the Duchess" in *Chinnie Fadden*.

Macbeth. Helen Macbeth has won special distinction in the production of *The Lion Hunters* at Terry's, London.

Conried. Heinrich Conried will receive, in June, the honorary degree of Master of Arts from Columbia University.

Sargent. Franklin Sargent, President of the American Academy of the Dramatic Arts, addressed the Yale Dramatic Association at New Haven last Thursday evening.



## MARGARET BURNHAM.



Margaret Burnham, whose portrait appears above, is the "company" of Dempsey, Mack and Company, who are presenting *A Man of Chance* in the leading vaudeville theatres. Miss Burnham is a capable young actress and has received much favorable recognition at the hands of the critics for her work in this sketch. The *Kansas City Times* said that she carried a difficult part to perfection. The *World*, of the same city, the *Omaha Bee*, the *Buffalo Courier*, and other leading papers have been warm in their praises. Besides being clever at acting, Miss Burnham is a charming singer, having a well-trained mezzo-soprano voice of fine quality. She is also pretty and graceful. Miss Burnham has had several offers for next season.

## BOOKS REVIEWED.

"Now-a-Day Poems." By Philander Chase Johnson. The Neale Company, Washington.

Philander Chase Johnson, widely known in the profession through his work as dramatic critic of the *Washington Star*, is the author of this book, many of the poems included in which were originally printed in the *Star*, *Truth* and the *Detroit Free Press*, and it is probable that a goodly number of them long ago rose to the dignity of appearing "between covers" in numerous scrap-books throughout the land. Mr. Johnson's poems are of the sort that one instinctively wants to keep, and the volume is, therefore, welcome. In all of the poems, which range from gentlest pathos to broad humor, the author evidences a quaint, homely fancy that is peculiarly attractive. It is a quality to be found in the work of the English and American poets who have in every generation succeeded in gaining the affection of the mass of readers. The "Now-a-day" poems of Mr. Johnson are distinctively American, they are everyday without being commonplace, and the sentiment of each of them is attractive by virtue of its purity. Some of them, notably "The God of Progress," strike a high note of poetic power, but the better ones are the simpler ones—"Oh! Miss Click," for example, and the other negro and childhood rhymes. The book is rich in material for the orator and public reader, and it seems no less valuable for solitary perusal by the library fire or Summer sea. The illustrations, some of which are very good, are the work of Will H. Chandee.

"ORATORY: ITS REQUIREMENTS AND ITS REWARDS." By John P. Alulgald, Chicago. Charles H. Kerr and Company.

John P. Alulgald, of Illinois, has written a little book, entitled as above, which has been published in attractive style. The author is well qualified to write upon the subject, and he approaches it with the enthusiasm of a devotee. The book contains many practical suggestions upon delivery, gesture and articulation, and beyond that it contains a plea for the upholding of the art of oratory that is powerful, dignified and inspiring.

## FOREPAUGH-SELLS SHOWS IN TOWN.

The Forepaugh-Sells shows began a fortnight's engagement at Madison Square Garden last evening, and turned people away, of course. The parade, scheduled for Saturday evening, had to be cut out owing to the almost unparalleled downpour of rain, but the first performance was given last night, and more than made up for the professional deficit. The bill is perhaps even better than last year, which is saying a great deal.

Charles G. Kilpatrick, "the roughest rider of them all," was the bright particular sensation in a really new and most amazing feat of sheer courage. Last year, though boasting but one leg, he rode a bicycle down a flight of steps from the top of the Garden to its floor. Last night he steered an automobile up and down an inclined pathway from ground to roof, and this pathway was just one foot wider than the tread of the automobile. The wild excitement that greeted his last year's achievement was an insignificant demonstration compared with that which he had in this time. He has a beautiful mobile and an altogether unequalled nerve.

Other leaders were Minting, who did extraordinary stunts on a very high and especially ticklish spiral, and the Piechmann Family, who introduced a truly wondrous aerobatic act. Then there were equestrians, galore, and clowns, and elephants, and lots more, along with a marvelous menagerie, all doing their best to fortify the bunch of adjectives that Whiting Allen has been dealing out about them. There can be no doubt that the big Garden will be crowded to the guards every matinee and night this week and next.

## THE END OF THE STAR THEATRE.

The last performance at the Star Theatre took place last Saturday evening, when Thomas E. Sheen presented *The Man of War's Man*. There was no demonstration until after the performance, when most of the audience had left, and the stage hands were cleaning away. Mr. Sheen then stepped forward and made a short speech expressing his surprise at the scant interest taken in the end of the famous old playhouse. He also paid a tribute to the many noted players that had trod the Star's stage. George C. Rockwood, who was in the audience, then arose, and stated that he had attended the opening performance at the theatre, and spoke briefly upon his memories of the house. Bessie Boardman, of Mr. Sheen's company, played "Auld Lang Syne," and the company and such of the audience as had lingered joined in. This was all the farewell the old theatre had, but it was all most effective, simple as it was, because it was sincere.

Yesterday workmen began tearing down the theatre to make room for the big office building that is to replace it. The demolition probably will be finished this week.

Treasurer Joseph Edmonston, of the Star, tore up the box office floor last week and found \$31,45 in money, some old programmes, and a ruler once the property of Madame Modjeska. The money was devoted to buying a farewell dinner for the employees of the theatre.

## THE THEATRICAL TRUST.

## The Trust in the Drama.

St. Louis Mirror.

What a bore the romantic drama, dramatized from a novel, is getting to be! There is no art in it. There is no spiritual action. There is no characterization. The personages are puppets. The unreality of the men and women is such that it becomes absolute absurdity. There is nothing one can learn from this sort of drama, and there is little amusement to be extracted from it, since the surface of it has become a nuisance. The kinetoscope or kinodrome entertainment at the vaudeville show is fully as inspiring. The romantic actor and actress are getting to be more automatic in their methods. They talk, walk, bow, glance, smile, in round of conventional fashions that grows tiresome. The sentiment is forced. The courage is exaggerated into bombast. The hyperbole dominates the stage so thoroughly that one has a general sense of the deterioration of drama to comic opera and farce. The *Pride of Jennie* is an example of the elaborate degeneration of the drama to which reference is made. It is good of its kind—very good. The company and star do everything they are expected to do. But the plain fact of the matter is that the whole thing is bush. The actors and actresses, one suspects, are being spoiled for real interpretation of character by emulating the movements of manikins. They do it well, but why should it be done at all—at least why should it be done indeterminately? One wonders whether the stage is not the victim of the characteristics of its chief controllers. Everything runs to splendor, to colorful uniforms, to gorgeous scenery, to loudness of speech and action. Is it only an illusion that one has when he sees a distinct orientalization of our theatre? Is not the note of the stage, in these recent days and more especially since the theatre got into the hands of the trust, one of flashiness, with some crass fleshiness hidden behind it? And blended with flashiness is a certain form of cheapness. Why is the dramatized novel dominant in the stage? Simply because the novel is cheaper than a new, original play. Only the vastly successful novel is dramatized. The Syndicate knows its business. It doesn't have to advertise a play dramatized from a novel. The novel has done the advertising. The Syndicate takes a novel that makes a hit and turns it over to a play-carpenter, with instructions to turn it into a drama. The play-carpenter can't change for the plot. The Syndicate furnishes it. The novelist gets some royalty from the play, but he does not get as much as an original playwright would get, for the Syndicate insists that the play will boom the novel—which is arguing in a circle with a vengeance. The Theatrical Syndicate takes no chances. It lets the publishers take the chances in putting out the novel. When the novel hits the public taste—then the Syndicate comes in with an offer. Not one in ten of the novels that are now being dramatized is worth the effort. The novels are ephemeral. They are more than half jokes. You can't go to see Richard Carvel, or *The Pride of Jennie*, or *Eupert of Hentzau*, or *When Knighthood Was in Flower*, without feeling that the true use for such stories, other than as stories, is in turning them into light operas. Of course they give certain gentlemen of the stage a chance to show their shapely calves, to disport themselves in velvet and silk and satin. Also such plays give the ladies a chance to wear pretty gowns. And that is all. Such plays fulfill none of the conditions of drama or poetry. They are not criticisms of life. They do not purge the emotions. They make the finer sentiments grotesque. And it is this touch of opulent grotesquerie that, at the last, convinces one that the drama is taking on, to a painful degree, the characteristics of the people who have it in their financial grasp. The actors, apparently, have no choice of plays. They do the task to which they are set. Even the critics have nothing to say. The daily papers print what Charles Frohman thinks of the plays he produces. Charles Frohman has only one think coming. He thinks that everything he produces is good. And his utterance, "This is the finest piece I have ever put on," is supposed to carry more weight than a word from William Winter, or any other eminent critic. Has any one ever seen a quotation from Charles Frohman in which he admits, as to a certain play, "This is the rottenest thing I ever heard?" Not much. The Syndicate is all powerful. In all the broad land there are not twenty papers that dare say a word in criticism of it. The Syndicate resents criticism by stopping its advertising, and as the average theatre spends in the average daily paper about \$6 per day, you have only to multiply 365 by 6 to find out the number of dollars a per week would lose in a year. The greater number of papers save their self-respect by not pretending to criticize the plays that are now the vogue. The plays are not worth criticism, as a rule. The prevalent romantic novel-drama is no more dramatic art than if it were a Punch and Judy show. The lovers of the theatre go to see such dramas from sheer force of habit, and the other folks go because they have no place else to go. So far as people in St. Louis, and other cities outside of New York, are concerned, they must take what they can get. The management of theatres cannot select their attractions. They are told, often, at the last of one week what attraction will be sent them for the next week. There are many trusts in this country, and they are more or less oppressive, but the Theatrical Trust that controls our amusements is the most obnoxious of them all. It is a conspiracy against our intelligence and taste—whatever may be its economic benefit to theatre proprietors.

## Commercialism a Curse.

Rochester Union and Advertiser.

In this country the maintenance of a government-endowed theatre is out of the question. But there is no reason why a theatre devoted to artistic purposes should not be maintained by private endowment. On the contrary there are many reasons why such a theatre should be established if a plan that promises well for its wise management can be devised. Commercialism has been the curse of the theatre in this country. An endowed theatre properly conducted would remove that evil. At present the stage throughout the United States is throttled by the Theatrical Trust. An endowed theatre in New York would strike at the heart of the Trust. Such a theatre well conducted would improve the actor's art, for it would be the home of his dramatic art and would set a standard for the players of the country; it would do more than anything else could do to elevate the dramatic literature of the country; and it would be a great educational institution.

## Indiana Theatres to Fight Syndicate.

Special to The New York Times.

REEDMORE, Ind., April 19.—There is talk among the theatrical men in Indiana of a united action against the theatrical syndicate of New York in the bookings for attractions next season. The playhouse managers feel that they cannot afford to pay the syndicate a premium to allow a show to come into the State and then give up no less than 75 per cent. of the receipts. The proposition now being considered is not to book any of the syndicate attractions next season, being assured from other sources that the season can be filled with first-class independent shows.

## The Same Syndicate.

Brockton Eagle.

The theatrical syndicate is now the Theatrical Business Men's Club. It is the same syndicate, except that it has let in Mr. Adams and Mr. Lederer.

## MAY FOLLOW THE PRIMA DONNA.

It is rumored that Miss Bob White, the Willard Spencer opera produced in Philadelphia last week, may follow *The Prima Donna* at the Herald Square.

## PROFESSIONAL DOINGS.



Ernest Lamson, pictured above, has become identified with American characters of almost every description, and the highest praise he wants or can get is that he makes them strictly American. During the early part of this season Mr. Lamson played several weeks in vaudeville, which he abandoned to join Caleb West, making a hit as Lonny Bowles. When Caleb West closed P. K. Higgins induced him to return to play Lem Yarrington, the part he had originated in *Court at Green's*. When that play was shelved for the season Mr. Lamson returned to Al. Fane Ridge. This gave him a chance to try a line new to him. Mr. Higgins was taken ill and Mr. Lamson was called upon short notice to play the leading part, Jack Rose. The melodramatic climaxes were new in his experience, but he carried them with storms of applause, much to the surprise of the company and himself. He has been engaged by Manager Fred E. Wright for the Spring tour of Arthur Sodman in York State Opera, to originate the part of Lem Dunbar.

Joseph F. Sheehan, of the Castle Square Opera company, is preparing to spend the Summer in France and Germany. Adelaide Norwood, of the same organization, will go to England for her vacation.

Ralph Modjeska and several other Polish residents of Chicago are planning to erect a Polish theatre and institute in that city, which will cost in the neighborhood of \$50,000.

Frederick Ranken, the librettist and manager, has purchased the dramatic rights of *Onata Wannata's novel*, "The Japanese Nightingale," from Harper Brothers. Mr. Ranken will make from the book a musical play, for which the music will be written by Isidore Witmark.

Preparations are being made to give a benefit in aid of Frank Evans, the old leading man, who has been ill for several months.

Alice S. Paxton obtained in this city, April 17, a decree of divorce from Harry G. Davenport.

One of the mirrors used in the skating rink scene in *The Price of Peace* at the Broadway Theatre fell last Wednesday evening, and May Dashwood, one of the company, was cut by the broken glass.

Anna Laughlin closed with the London production of *The Belle of Bohemia* April 20, and will sail for America to-morrow (Wednesday).

May Isabel Fisk, the writer and monologist, will give a recital at the Waldorf Astoria on April 25. Among the monologues of her own devising that she will give are "An Engaged Couple Hunting for an Apartment," "Mis. Debra as a Visitor," "Some Stage Heroines," "Keeping a Seat at the Benefit," and "The Heart of a Woman." Mrs. Fisk will be assisted by Helen Marie Burr, the harpist.

A son was born to Mr. and Mrs. W. A. Brady (Grace George), in this city, April 17.

Marion Russell has achieved a personal success in the emotional role of Mrs. Yekem in *The Volunteer* organist.

Lottie Hicks closed with *The Man from Mexico* at Buffalo April 13, and has returned to this city.

Johnny Ray has purchased a residence on East Madison Avenue, Cleveland, O., at a cost, it is said, of \$15,000.

Henrietta Crosman has received from James M. Mothimer, the author of her former success, *Florida*, two drinking flasks, a mahogany table and other antiques, said to be of the period of the Restoration. Miss Crosman will use them among the "props" in *Mistress Nell* at Wallack's Theatre a week from Monday next.

Neillie Lynch is in town, having closed with The Rounders.

Gus C. Weinberg, now playing the title part in *The Bargemaster*, will have that role at the exposition production run at the Star Theatre, Buffalo, opening June 3.

At Sharon, Pa., April 19 Mildred Holland remained out of the cast of *The Power Behind the Throne* in order to witness the performance from the front. Her role, Aria Winter, was successfully acted by Augusta Gill.

C. W. Goodwin, of Providence, R. I., has secured the rights to *In Atlantic City* from Frank M. and John B. Wills, and will present it on tour through the New England States.

M. C. Anderson and H. M. Ziegler, the Cincinnati and Indianapolis managers, are part owners of one of the newly discovered oil wells at Bremen, Tex., and are making a fortune out of it.

By a typographical error the Cincinnati *Enquirer* the other day credited Lovers Lane with a run of 700 performances at the Manhattan. The extra five made the amount just 680 performances to many.

Salmon Walsh, who was for one season a member of The Bostonians, was married at Senoia, Ga., on April 12 to A. F. Zimpf, representative at St. Michaels, Alaska, of the Alaska Commercial Company.

Wivian Bernard underwent a serious surgical operation at a private hospital in this city last week, and for several days her life was despaired of. She rallied on Saturday, however, and hopes are entertained for her complete recovery, though she will not, in any circumstances, be able to leave the hospital for two months to come.

Annie Atwell is reported seriously ill at her home, Newburgh, N. Y.

Henry W. Savage has arranged to give a Summer season of comic opera at the Studholme Theatre, Chicago. The season will open about the first of June with the production of a new opera by Gustav Lieder and Frank Pixley, entitled *King Frodo*. Raymond Hitchcock and Elihu King will originate the leading roles.

Annie Youmans being ill, Maud Burand played Aunt Orla in Uncle Tom's Cabin at the Academy Friday evening.

Colonel T. Allston Brown's collection of dramatic autograph letters, playbills and portraits

will be sold at auction on the evenings of April 26 and 27 at the rooms of the Mutual Building, 200 Broadway, New York. The collection includes over seven hundred lots, many of them very interesting and valuable.

At the second annual appearance of Maurice Costello and Sarah Bernhardt and M. Lemoine, of the Metropolitan Opera, on April 26, the program will include scenes from *La Dame Blanche*, *La Tosca*, and *La Tosca*. The *Salut de l'Amour* will be given by Maurice Costello and M. Lemoine.

Harry E. Bailey has decided to do the advertising of his new company, as he may write the lyrics also.

Edgar Lewis, of the *Metropolitan*, and Mrs. Martin G. Cram and Pauline Joliette have sailed for Europe last Friday.

A daughter was born to M. and Mme. George A. Boucic on April 1.

Julie Miskin, the soprano, will sing in *The Sleeping Beauty* at the Metropolitan, April 26, and *Thais* at the Savoy, April 27. The enthusiasm of some of the girls in the neighborhood of the town apparently is equally unfeigned.

George A. Boucic, who recently left Maywin's company, joined Peter E. Bailey's company April 7 for the rest of the season.

Charles J. Bell has taken John Flood's place in *The Climbers* at the Bijou Theatre. He appeared for the first time on Saturday, and made an excellent impression.

Harry Carson Clarke, in *What Did Tomkins Do*, opened a week's engagement in Denver on April 14 to \$1,261 on the matinee and night performances.

A professional matinee of *The Climbers* was given at the Bijou Friday afternoon to a crowded house.

In order not to clash with the Lambs' Public Chamber at the Garrick, Robert Lewis Wood has postponed his special matinee of *King Washington* at Wadsworth's from next Thursday to Friday.

Fred Felt returned to town last week.

William Collier's one hundredth performance of *On the Quiet* at the Madison Square Theatre will be celebrated May 3, when silver collapsible drinking cups will be presented as souvenirs.

With the end of her Boston engagement this week Henrietta Crosman celebrated her first anniversary as a star. It was just a year ago that she opened a tour of one-night stands of Harrisburg, Pa., in one of *Tommy Tammie*. The contrast between her position then and now shows how remarkable her rise to prominence.

The Baroness d'Alexandry, widow of P. T. Barnum, made application at Bridgeport, Conn., last week for a rearrangement of the interest of the annuity fund left her by her late husband.

There was no performance of *Under Two Flags* at the Garden Theatre last Wednesday afternoon, owing to the illness of several members of the cast.

Charlie Gillingwater will succeed Maclyn Aron in the cast of *Under Two Flags* at the Garden Theatre May 6. Mr. Aron will join N. C. Goodwin and Maxine Elliott for their Spring tour.

Jefferson De Angelis will continue under Everett R. Reynolds' management next season, presenting his success of this season, *A Royal Rogue*.

Thomas De Angelis, son of Jefferson De Angelis, is critically ill with tumor of the



## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Crimmins and gone present for the first time here Paul Armstrong's new sketch, *Like Mother Used to Make*. Others are Ford and Dot West, Keidy and Currier, Maud Amber, the Hoopers, two Fantes, Nelson and Milledge, the Jeffersons, Waldron Brothers, Purcell and Maynard, Russell and Buckley, the Cupontis, and the vitagraph.

## Keith's Union Square.

Señor La Presa, the Spanish change artist, makes his first appearance in this country. Others in the bill are Charles Dickson and company, Anna Thomas and company, Quaker City quartette, Fields and Ward, O'Meara Sisters, World and Merrills, Arning and Wagner, Herbert and Willing, the Hollands, James Myles, Nello, the stereopticon and the biograph.

## Proctor's Fifty-eighth Street.

The F. F. Proctor Stock company made their first appearance in Dr. Bill, preceded by Jerome K. Jerome's curtain-raiser, *Sunset*. Before and between the acts of the comedies Severus Schaeffer, Press Eldridge, Fritz, Leslie and Eddie, and the kaleidoscope provide vaudeville. Next week, *Pink Dominoes*.

## Proctor's Twenty-third Street.

Lottie Gilson and J. K. Emmet offer *Will M. Cressy's* new farce, *A. D. 1929*, and Miss Gilson puts in her singing specialty. Others are Musical Dale, Terry and Elmer, Dean Edsall and company, three Sisters Constantine, George Yerma, Ostrado, Forman and Howlett, and Laura Comstock.

## Proctor's Fifth Avenue.

Madame Butterfly remains. The others are Dibby Bell, Eckert and Berg, Dupont and Lothian, Fatma and Smaun, Pauline Moran, and Armstrong Brothers.

## Proctor's 125th Street.

Here the week's bill shows Prell's dogs, Jules and Ella Garrison, Nichols Sisters, Maude Courtney, Little Western, John Healy, Levine, Alma and Gillette, and Brooks Brothers. Next Monday the F. F. Proctor Stock company will play Dr. Bill and *Sunset*, with vaudeville between.

## Hurtig and Seamon's.

The week's bill shows Sam Bernard, Clifford and Huth, Smith and Fuller, the Mimic Four, Lawrence Crane, Zazelle and Vernon, St. Onge Brothers, Clemence Sisters, and Barton and Ashby.

## New York.

The stock company will offer *The Giddy Throng and After Office Hours*, with the ballets and vaudeville thrown in.

## THE BURLESQUE HOUSES.

Dewey.—The Dewey Extravaganza company put up the week's bill. The features are Ferrell Brothers, Quigley Brothers, Little Fremont, Jordan and Welch, Jennings and Alto, Wolf and Milton, and Les Belles Zouaves.

Miner's Eighth Avenue.—Frank B. Carr's Indian Maidens will emit melodious whoops at this house.

Miner's Bowery.—The Merry Maidens made a trolley car jump from Eighth Avenue to this abode of infinite jest and artistic endeavor.

London.—The Rents Sankley company will editify a goodly portion of the lower East Side population.

Olympic.—Rice and Barton's Big Gaiety company entertain this week.

## LAST WEEK'S BILLS.

Keith's Union Square.—Rose Coghlan, assisted by Louis F. Massen, presented Frank A. Ferguson's one-act play, *The Ace of Trumps*, seen recently in Harle. Miss Coghlan has seldom been seen in vaudeville in a role so admirably adapted to her purposes, and she had able support from Mr. Massen. Sam Bernard held over for a second week and varied his monologue, dealing out an assortment of new humor and winding up with an impersonation of Fagin, the Jew, which gave him an opportunity to prove that he can be successfully serious as well as facetious. Ideline Cotton and Nick Long offered their familiar skit, *Managerial Troubles*, which ran high in favor. Miss Cotton scoring especially in her capital imitations, although she was not in best of health, her illness compelling her to drop out of the bill on Saturday. Mr. Long once again showed to advantage in his Italian impersonation. Gertrude Mansfield and Caryl Wilbur made a prodigious hit in their lively sketch, *A Bird and a Bottle*, which is not only immensely clever, as *The Minnow* has said before, but is one of the best played bits in vaudeville. The acting of Miss Mansfield and Mr. Wilbur is of the finest quality of comedy, and their reception was of the enthusiastic kind that must have made them feel very happy indeed. The Bachelor Club returned to town in their fine quartette act that always earns hearty applause. A. G. Duncan ventriloquized in his customary excellent fashion, and he made one of his dummies remark that things will be a bit lonesome in Heaven, where there will be no one but George Washington and the Committee of Fifteen. The Vilona Sisters went well in their graceful musical act. A singularly depressing number was the nondescript specialty of the Collins Trio, who seem as if they might do well, but don't. The Sugimura Japs, the Noies, the Hobrooks, Harrison Brothers, the stereopticon, and the biograph filled out the bill. Business big.

Tony Pastor's.—The Three Lelliots in their fine musical turn topped the ticket and went on record for a big hit. Theirs is one of the best acts of its kind and the reward of applause was loud and long. Cook and Sonora came again in their variegated exhibition of cleverness and blemishes, not to mention Mr. Cook's hilarious comicalities. J. C. Nugent and Grace Fertig presented a new playlet, *The Absent Minded Beggar*, which was well received. It suggests more or less remotely *The Vagabond*, as played

by the late Felix Morris, but it has a generous share of comedy and the story is neatly worked out for the most part. Mr. Nugent and Miss Fertig both gave excellent performances. Harding and Ah Sid won out as usual in pantomime and acrobatics, Mile. Olive jugged effectively, and the rest were Lavender and Tomson, Alonso Hatch, the Vedmars, Norwood and De Vore, McCabe and Emmett, Doody and Wright, Ethel Robinson, the travel views and the vitagraph. Capacity business.

Proctor's Twenty-third Street.—Fatma and Smaun, the Burmese midgets, appeared for the first time downtown and went through their more or less pathetic little stunts. The diminutiveness of these microscopic beings is almost incredible, and their quaint efforts at comedy might be wonderful were they not next door to pitiful. They do not look happy, Fatma and Smaun, and they appear to be existing in a sort of dazed, uncertain condition. Perhaps they realize that this is a pretty big world for such tiny folk, and maybe they are always fearful that some careless person will step on them and never know it. Lillian Burkhart returned to town with Walter L. Hackett and Francis Livingston's fine playlet, *Jessie's Jack and Jerry*, in which she had made a few weeks before so strong a success at Keith's. She played with even more of delicacy, daintiness and sparkling comedy spirit, and she was again excellently supported by James R. Garey and Oscar Norfleet. Maude Courtney sang the old songs as only she can, and made herself conspicuously popular. She sprang an innovation by ending her act with a recitation so delightfully done that it won great applause. It is assuredly to be hoped that Miss Courtney will retain this new element in her charming specialty, for it renders the act all the more captivating, and this is a very good deal. The Five Olives were seen in the grotesque acrobatics put forward a week earlier at the Palace. Press Eldridge handed out a long line of cheerful nonsense that pleased mightily. The Nichols Sisters made their accustomed triumph in amusing songs and dances, and Leo Dervallo astonished folk by his remarkable work on the globe and spiral. Others to appear were Trotto, Mr. and Mrs. Neil Litchfield, Brooks Brothers, Frederick Howard, Rhond's marionettes, the travel views, the kaleidoscope, and a pickaninny trio that cut up successfully while Dave Fitzgibbons dallied with the piano. Business good.

Proctor's Fifth Avenue.—Madame Butterly passed its one hundredth consecutive performance at this house and continued to attract large audiences. Madame Filar Morn, Claude Gillingswater and the rest of the cast were warmly applauded for their admirable playing, and it looks as if the superb little dramatic gem would stay right where it is for ever so many more weeks. Severus Schaeffer put in his third week here with his wonderful juggling, and Alice Lorraine also held over in her soprano solos. Ward and Curran came along with the familiar but always amusing *Josh's Troubles*, which took many laughs. Zelma Rawlston repeated her hit of the week before at the Palace, and so did John Healy. Others were Ostrado, the Craigs, Hank Whitecomb, the travel views and the kaleidoscope.

Proctor's Palace.—Joe Welsh was entertaining and instructive in his Hebrew delineations. Mary Dupont and company in Dean Edsall's sketch, *A Sunday with Aunt Martha*, were all that could be desired. Clarice Vance's repertoire of comic songs won applause, and the Princess Chinquilla, the Indian maiden of Newell, Chinquilla and Dunfirrie Trio, was encored several times for her singing. The other numbers were Little and Fritzkow, Hughes and Anger, Howard and Linder, Armstrong Brothers, Ingram and Jacklin, Crane Brothers, the Baileys, Kreyzel's dogs, the views of travel and the kaleidoscope were also in evidence.

Proctor's 125th Street.—Dibby Bell's monologue was as enjoyable as usual. Kathryn Osterman was seen to advantage in *The Widow*. Eckert and Berg's Japanese mélange made a good impression. Warren and Blanchard offered decidedly the best act of the kind yet seen here. Musical Dale, Hale and Francis, Terry and Elmer, John Geiger, Laura Comstock, the Baileys, Kreyzel's dogs, the views of travel and the kaleidoscope were also in evidence.

Koster and Bial's.—James J. Corbett continued for his fourth consecutive week here, and his monologue, embellished with a few new stories, made the customary large-sized hit. Staley and Birbeck repeated their former successes in the act that has set two continents talking. Max Waldon contributed his fine female impersonations, which assuredly take rank as the best specimens of this sort of work that we have yet seen. His act, too, is so cleverly and neatly worked that its quality is much enhanced. Dainty Violet Dale made a pronounced triumph by her songs and her clever imitations. Miss Dale's satirical improvisation upon the eccentricities of Marie Dressier and her no less clever Hebrew characterization are as good as anything of the kind seen hereabouts, and she earned the big applause that came her way. Mr. and Mrs. Augustin Neuville put in their miniture drama, which went immensely well and scored especially through its elaborate scenery, which helped to make a strong hit. Wilson Brothers offered their fine acrobatic act. McMahon and King rattled off their neat black-face comedy. Eleanor Falk repeated her former hit at this house with her "eight pences," that still were accompanied by the scenery that went with her "eight bits;" and the others were Tenley and Simonds, H. V. Fitzgerald, and Purcell and Maynard. Business big.

Weber and Fields'—The long engagement of the stock company at their home theatre ended on Saturday evening, when the impossible weather did not prevent a packed house from appearing to say farewell to the comedians and the singers and the dancers in the fabulously successful *Fiddle-dee-dee*. The road tour of the company began yesterday.

New York.—The stock company remained to present *The Giddy Throng and After Office Hours* before crowded houses. The burlesques, along with the ballets and interpolated vaudeville, are deservedly popular, and probably could continue for a long time beyond that allotted to the present run, the end of which now draws near.

Hurtig and Seamon's.—Sam'l of Posen at the Herald Square Hotel, in which M. B. Curtis and Alvina De Mer appeared, was the principal feature of the programme. Jules and Ella Garrison ran through their hodge-podge in a picturesque and effective manner. Crawford and Stanley made a big hit. Ford and Dot West, Ed Lateell, Ellsworth and Burt, Do-

herty Sisters, *The Hawaiian Queens*, and Lloyd and Thomas were also in the bill. Business big.

## The Burlesque Houses.

Miner's Bowery.—The Indian Maidens teed here to appreciative assemblages.

London.—May Howard's company put in the last week of their season to good business.

Miner's Eighth Avenue.—The Merry Maidens waxed merry to large gatherings of West Side.

Olympic.—Clark Brothers' Royal Burlesquers amused the Harlemites.

Dewey.—Weber's Parisian Widows, playing a return engagement, presented exceptionally good entertainment to crowded houses. The olio embraced Gallagher and Barrett, Williams and Aleene, Elliott and Aleene, Snyder and Buckley, Johnstone Brothers, and Charles Faile.

## E. F. PROCTOR QUILTS THE SYNDICATE.

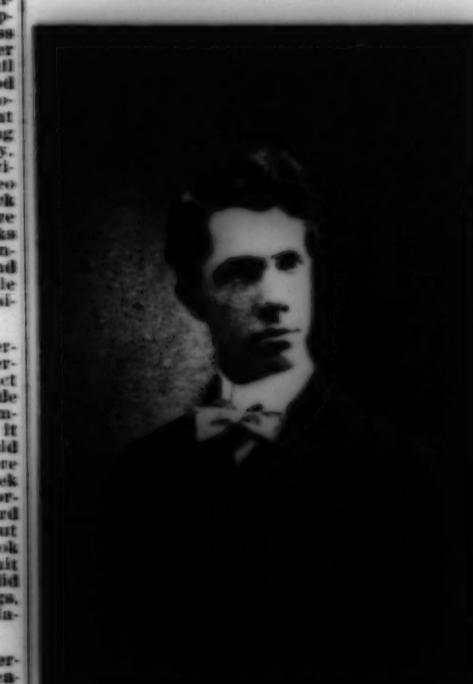
E. F. Proctor, who by all accounts has been doing pretty much as he pleased recently, has resigned from membership in the Association of Vaudeville Managers. He explains that the temperament of the various members has proven incompatible and that the realization of this fact led to his withdrawal.

It became clear to Mr. Proctor that a man in his commanding position had nothing to gain, and much to lose, by entering the managers' association, and now he has renounced the effort to put vaudeville artists on the same basis with oil and steel and copper and what not other mere material matters. Mr. Proctor protested against certain of the syndicate actions, and that let him out. It is altogether likely now that he will give his patrons better bills than ever since the syndicate was formed, and will be enabled practically to corral his own choice from the great number of headliners that anticipated him in renouncing syndicate methods.

Mr. Proctor has several important schemes in contemplation. His present stock idea is but the first. Next season he will book a high-class vaudeville company with his present production of *Madame Butterfly*. Two more contingents of his stock company will appear at the Twenty-third Street and in Albany on May 6, presenting *Cinderella at School and Confusion*.

Statements radically differ as to whether or not Mr. Proctor has done his share to support the managers' association, but in view of the facts that there is no definite complaint against him and that he assuredly is on a very sound footing now in his independence, discredit must be given to the stories that have been dealt against his loyalty so long as he remained in the association. And, moreover, he has proved himself the first manager with courage to openly proclaim his independence.

## MAGICIAN AND MANAGER.



Will B. Wood, pictured above, has returned to his home, Shamokin, Pa., after a three years tour of South America as manager of Edna and Wood, whose fortunes he has directed for ten years in tours of South and Central America, Mexico, the West Indies, Spain and Portugal. The record of Mr. Wood's experiences as a magician in the Spanish-American countries reads like so many chapters of romance, and some of his adventures have been as exciting and dangerous as they were picturesque and unusual. At San Pedro Rio Grande, Brazil, for example, a motley crowd of revolutionaries appeared at Mr. Wood's entertainment and transformed the theatre into a more or less lively battlefield. Officials called upon the rioters to desist, ladies fled from the playhouse, and Mr. Wood prepared to defend himself with fire-arms. Just in the nick of time a squad of soldiers turned up and corralled the insurgents. The Spanish sympathizers, according to Mr. Wood, had no kind feelings for a citizen of the country that had made such a monkey of the vaunted honor and glory of Spain. Mr. Wood returned to New York direct from Valparaiso, Chile, a forty days' voyage, by way of Magellan Straits, and is now resting at his home and contemplating a tour of France. But, finding a capable manager, he may remain in this country for a tour next season.

## LIKE MOTHER USED TO MAKE.

At Tony Pastor's this week Crimmins and Gore have an original act, taken from nothing, in no way reminiscent, and aside from a lot of new laughs, having connected action which interests one.

Dan Crimmins, the short end of the team, plays three characters—dignified ex-actor who owns a very bad restaurant, a cheerfully stupid Dutch waiter, and a very tough cook. The changes are quick and each is a good character bit.

Boss Gore plays a tough Bowery girl, and changes to one of the most graceful and charming looking women on the vaudeville stage. This change, which takes but forty seconds, is astonishing. The ladies in the audience, who have rather pitted the awkward, lanky Drydock Liz, cannot believe that *Madame Heartburn*, in the Worth gown, is the same woman.

The name of the act is *Like Mother Used to Make*, but that is not important. The strange name comes from a sign which attempts to make the coffee popular, but which Liz declares "Don't boast de coffee none wid her, as it was her mudder's coffee what made her leave home."

## MR. AND MRS. NORLES' PLANS.

Maud and Dolly Nobles arrived at their Brooklyn home on Sunday. They have been playing almost continuously for a year, and feel that they have earned the right to a few weeks' rest. They have bookings for June and two weeks in July, when they will take another month's rest, this time at their cozy retreat on the Shrewsbury River. They will remain in vaudeville another year, beginning their Fall season in September on the Keith circuit, as usual. It is probable that Mr. Nobles will have two or three one-act comedies in vaudeville next season, aside from his own repertoire. If so, they will be in the hands of dramatic people of established reputation and will be high salaried headline acts.

## A NEW VAUDEVILLE TEAM.



## HOW IT IS WITH THE WHITE RATS.

Things in Ratland are booming. The total bookings by the White Rats' vaudeville agency last week were but a few dollars short of \$100,000. Koster and Bial's did well; the Arch Street, Philadelphia, sent many shekels into the treasury, and the road shows cleaned up a few hundred. Some of the few weak-kneed who resigned in the stormy days applied for rein statement, but there is a saying in Ratland, "if you resign, good bye, forever."

It has been decided that a "White Rat Minstrel Show," backed and put together by such men as Ezra Kendall, Paul Dresser, Eddie Williams, and George Thatcher, with others of equal prominence, will take the road next season. Also that there will be four companies backed by the organization, each of which will be booked for thirty weeks from the beginning of the coming season. These will be the best that it is possible to get together in Ratland, and that means the best vaudeville ever made up. They will not play regular vaudeville houses, but first class houses in cities where vaudeville has not yet been developed. There is not a doubt of the possibility of getting this time, as the White Rats are receiving communications daily from theatres which have never before played vaudeville.

The testimonial to be tendered to the Big Chief, known as "Golden's Golden Jubilee," promises to be the greatest affair of its kind in dramatic history. The plan decided upon last week by the committee, to sell the boxes at public auction, will afford a lot of amusement to those who attend the sale, as the auctioneers are to be Wolf Hopper, Ezra Kendall, James J. Corbett, Dan Daly, Andrew Mack, and Peter F. Bailey. The sale is to occur at the Manhattan Theatre at four p. m., on April 26. Single seats have already been bought at prices ranging all the way from \$5 to \$100. The Eagles have paid \$250 for a few seats, and it is likely that the Elks and other fraternal organizations will be heard from in a substantial manner. It is doubtful if any fraternal organization or union can forget to buy a block of seats, as George Fuller Golden has played many times, for many fraternal societies. The programme so far includes: De Wolf Hopper, William Collier, Katie Seymour, Dan Daly, James J. Corbett, Eddie Sullivan, Maud Amber, Sam Bernard, Etta Butler, Ezra Kendall, Ross and Fenton, Grapewin and Charney, Eddie Foy, Lewis and Ryan, Henry E. Dixey, Iselin and Lenhart, Weber and Fields, Joseph Murphy, and probably Nat C. Goodwin and Maxine Elliott.

The White Rats send two road companies out this week. James J. Corbett is the bright particular star of the company going East, and George Thatcher and Henry E. Dixey take turns heading the other. The route of the first is through Connecticut, beginning at Hartford and playing Bridgeport, Meriden, Waterbury, Middlebury and New Haven. The other plays Tren ton two nights, opening 23, and Elizabeth and Chester one night each. The third company will put in April 24-26 at Atlantic City, and Henry E. Dixey and George Thatcher will trade between this and the two-night Elizabeth date. Besides James J. Corbett, the Eastern company includes Violet Dale, Three Powers Brothers, Gardner and Maddern, Spenser Kelly, Almont and Du mont, Hendrix and Prescott, Frank and Dan, and Mazel and Mazet. The make up of the Thatcher company shows, besides Mr. Thatcher, Gerald Griffin and company, Gavin and Plumb, Joe Bonelli, Leon and Adeline, McDonald and Martell, Montague and West, and Clifford and Dixon. Of the Atlantic City company there are, with Mr. Dixey, Rita Curtis, McMahon and King, Frisco Comedy Four, Dan Williams and company, Amos, Vera King, and the Three Cestos.

## PHILIP F. NASH GOES TO KEITH.

Philip F. Nash, for three years local manager at F. F. Proctor's Albany theatre, will leave on May 1 to become assistant general manager of B. F. Keith's enterprises. Mr. Nash was associated with Mr. Keith before he joined Mr. Proctor's forces, and his new engagement is, therefore, an added tribute to the esteem in which he is held. He will have general supervision, under E. F. Albee, who has his hands more than full, of all the Keith theatres, and his head quarters will be in this city.

## J. H. GILMOUR IN VAUDEVILLE.

J. H. Gilmour, now playing *Flambeau* with Maude Adams in Algon, will appear in vaudeville at the close of his present season. One of his earliest engagements will be at Keith's Boston theatre, and as he has been a favorite leading man at the Castle Square Theatre, Boston as well as with his own company at the Tremont Theatre there last summer, his Boston prestige is assured.

## VAUDEVILLE ROTTINGS.

Charles Coborn, upon returning to England, has given out sundry apt and characteristic views upon this glad country and its people. Further, Mr. Coborn says that, whereas in England "they measure out your whisky and let you help yourself to the whisky in America they let you help yourself to the whisky."



# JOCKEY AND NELSON

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and measure you out the water." This would be a more creditable view of us than appears to be taken by most of our guests from abroad.

Camille D'Arville has given it out again that she will retire from the stage. Now it is announced that this week is her last in vaudeville. Almost every week that Miss D'Arville has played this season has been similarly proclaimed.

A son was born to Mr. and Mrs. George Follie (Lydia Barry), at Bath Beach, N. Y., recently.

Serviss and Baevier's English Stars closed at Madison, N. J., on April 18. They will open a Summer season in parks on May 27, and in the meantime Mr. Serviss and Miss Baevier will appear in a new sketch in New York.

Charles Leonard Fletcher, who has met with such success on the Western circuits, will reappear in the East with a return engagement in a new monologue at Chase's New Grand Theatre, Washington, week of April 29. Mr. Fletcher has added a new impersonation to his long list, that of Chauncey M. Depew as an after-dinner orator.

Frank Baum and Rose Adelle are playing Poll's, New Haven, this week. For the last two weeks they were headlined at Springfield and Worcester, where their act, "The Four Keys," was a pronounced hit. They will open on the Keith circuit April 26.

Charles H. Acker, late of the legitimate, has joined with George Gibbons and the two are doing comedy singing and talking act written by Mr. Gibbons. They will be at the New York Theatre next Sunday.

Ad. Lewis is introducing a new tough girl specialty with La Loie Fuller's co. now touring Eastward from the Pacific Coast.

Edna Wallace Hopper has declined an offer of \$1,200 a week for twenty weeks in vaudeville, preferring to continue in Florida.

Edna Aug and Emma Currie, recovered after their recent illness, reappeared last week at the New York.

S. H. Jolliffe's two vaudeville co. appearing this week, will open respectively at Berryville, Va., next week. They will tour under the name of Jolliffe's Bright Lights. Mr. Jolliffe managing the No. 1 co. and C. Van Deventer the other.

A. G. Barnes, business-manager of the New York, underwent another operation for throat trouble last week. It is believed that this operation was successful.

Minstrel William H. West was sued by one Semphorn, of Bath Beach, N. Y., for \$5,000 damages, alleging that he suffered to this extent through a fence that Mr. West put up between his own property and Semphorn's bath houses. The case was on in Brooklyn courts last week and was decided in favor of Mr. West.

The World's Comedy Four remain this week as special vaudeville feature with the Columbia Theatre Stock, Atlanta, Ga.

Corinne will sail for Europe on June 15.

Annie Ward Tiffany, Rose Tiffany, and Mr. Fitzmorris tried at Tony Pastor's on Friday a new sketch, "Mrs. O'Day's Tea," by Mary Maginn, aunt of the only supremely bewitching Bonnie Maginn. The playlet was bright and entertaining although somewhat lack in action, and it was uncommonly well acted.

Monroe, Mack and Lawrence have scored decided hits at Richmond and Norfolk in their sketch, "How to Get Rid of Your Mother-in-Law."

Bon Hume and Harry Eaton have signed to play together for two years, under management of G. W. Storch.

They had another row in Jersey City last week over a burlesque co.'s lithographs. The theatre advertising agent was held for treatment by the Grand Jury.

Dean Edsall, at Proctor's Twenty-third Street this week, is about to add to her vaudeville repertoire a new costume playlet that she is now writing. The action passes in Singin' and a farce east than is commonly seen in a vaudeville production will be required.

Casswell and Arnold have closed with Purity Parrot and have been engaged as a vaudeville feature with the Huntley-Jackson co.

Lillian C. Marlowe, having closed a successful season with A Day and a Night, will go to Europe, to return until June, when she will sail for Europe, to remain abroad until August, returning in time to resume her part in A Day and a Night.

Lewis and Ryan closed a successful Western trip at the Chicago Opera House last Sunday night.

Georgia Gardner and Joseph Morden are presenting their unique feature, "The Many Darlings," with the Jams-a-Jams All-Star Vaudeville co.

The Agnes Family will sail for Europe on the "New England" July 17.

Robert Elliot, now appearing in Pen-Hur, is arranging to tour this Summer in vaudeville in a one-act play written by himself.

Edmond Gerson, the musical and vaudeville agent who has been engaged several months in search of novelties, sailed from Liverpool for New York on April 20, having arranged, it is said, for the appearance of the Princess Chimay at the New York.

Borwitz and Powers have transferred their catalogue of songs to Shapiro, Bernstein and Von Tizer, of this city, who will be their selling agents hereafter.

Preparations are nearing completion for the Spring Carnival and Street Fair, Paducah, Ky., to be given by the Elks May 13-15. The carnival is being engineered by Joe Conley, and promises to exceed all previous entertainments of this character ever given in this section of the country. The lodge membership numbers over 300, and all Elks and merchants are displaying enthusiasm over the affair. Excursion steamers have been chartered and special rates secured on roads leading into the city.

Louise Beaudet, according to the unanimous verdict of the Montreal press, made a strong hit at Proctor's there last week in her new specialty.

Miss King and Stewart and to The Minstrel from Europe, consisting of decidedly original postal cards. Miss King has had completed highly successful engagements in Paris and Germany, and her next year's tour is nearly booked.

Harry Gilfill, who for twelve years has played prominent roles in the late Charles H. Hoyt's farce-the past two seasons acting Willard Strong in A Trip to Chinatown-will enter the vaudeville field. His specialty has always been a strong feature in the Hoyt plays.

### VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

After, Fin—Olympic, Chicago, 22-27.  
Aiglon Trio—New York 15-27.  
Albertus and Patrik—Haymarket, Chicago, 22-27.  
Albertus and Bertram—Circus Variete, Copenhagen, Denmark, 1-30.  
Albertus Tenchi Trio—Music Hall, Boston, 22-27.  
Albertus, John—Orpheum, Los Angeles, 28-May 11.  
Amber, Maul—Pastor's, N. Y., 22-27.  
American Fingall—K. and R. N. Y., 15-27.  
Archer and Gerlow—Sheedey's, New Bedford, 22-27.  
Armstrong Bros.—Proctor's 5th Ave., 22-27.  
Armin and Wagner—Keith's, N. Y., 22-27.  
Atheneum—Elvt. Edgar—Music Hall, Boston, May 6-11.

## THE ASBEYS.

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Burns—James O.—Orpheum, Omaha, 21-27.

Bayard L'Arone—Proctor's 23rd St., 22-27.

Beaudot, Louise—Proctor's, Albany, 22-27.

Bell, Dight—Proctor's 5th Ave., N. Y., 22-27.

Bellman and Moore—Duquesne, Pittsburgh, 22-27.

Bernard, Johnston—Poll's, New Haven, 22-27.

Bickett Family—The—Shea's, Buffalo, 22-27.

Bigelow Brothers—Haymarket, Chicago, 22-27.

Bliss City Quartette—Orpheum, Omaha, 21-27.

Robertus and Wilfredo—Music Hall, Boston, 22-27.

Fields, Bill—Music Hall, Blackburn, 22-27.

Fisher, Sanderson—29-May 4.

Blockton and Pugh—Music Hall, Boston, 22-27.

Broadway Trio—Keith's, Providence, 22-27.

Brooks Bros.—Proctor's 23rd St., 22-27.

Brothers Bard—Opera House, Chicago, 22-27.

Browne, Tom—Muckle and Walker—Columbia, St. Louis, 22-28.

**EDNA AND ADELINE**—Poll's, New Haven, 22-27. Keith's, Phila., 25-May 4.

Burns, John H. W.—Arch St., Phila., 22-27.

Calaway and Henry—Haymarket, Chicago, 22-27.

California Trio—Music Hall, Boston, 22-27.

Cahn and Platt—Trenton, N. J., 24-25, Elizabeth 26.

Chester, Pa., 27.

Chase—Edwin—K. and R. N. Y., 22-27.

Chapman Sisters—Park, Youngstown, 22-27.

Carter, Bill—Music Hall, Boston, 22-27.

Carrus, Emma—New York, 15-27.

Casswell and Arnold—Park, Manchester, 22-27.

Chick, Mr. and Mrs.—Opera House, Chicago, 22-27.

Christian and Thomas—Olympic, Chicago, 22-27.

Cincinnati, Max—Empire, Cleveland, 22-27.

Cream, Carrie—Amsterdam, Holland, 1-30, Empire, London, May 5-July 1.

Crowder, Al—Olympic, Providence, 22-27.

Crown Quartette—Columbia, St. Louis, 22-28.

Cook and Sonja—Novelties, Brooklyn, 22-27.

Courtney, Mandie—Proctor's, 125th St., 22-27.

Crandall, Edward—Sheedey's, New Bedford, 22-27.

Crawford Sisters—Olympic, Providence, 22-27.

Crosby and Duray—Columbia, St. Louis, 22-27, Opera House, Chicago, 28-May 4.

Croplin and St. Alen—Chase's, Wash., 22-27.

Croplin, Martin—Proctor's, N. Y., 22-27.

Cushman, Charles—Haymarket, Chicago, 22-27.

**EDNA VIOLET**—Orpheum, 22-27.

Daly, Eddie—Vine—Opera House, Chicago, 22-27.

Dunn Brothers—Columbia, St. Louis, 22-28.

Dury, Jose—Music Hall, Boston, 22-27, Proctor's 26th St., 29-May 4.

Daly—Dixie—Orpheum, 22-27.

Davies, John—Orpheum, 22-27.

Davis, George—Duquesne, Pittsburgh, 22-27.

Davis, Nichols—K. and R. N. Y., 22-27.

Davis, Josie—Sheedey's, New Bedford, 22-27.

Dobrino, Mike—Sheedey's, New Bedford, 22-27.

Dempsey and Mack—Opera House, Pittsburgh, 22-27.

Duthie, The—Olympic, Chicago, 22-27.

Duval and Green—Grand, Indianapolis, 22-27.

Duval and Duvaen—Biloxi, Mississippi, 22-27.

Dixon, Powers and Dixon—K. and R. N. Y., 22-27.

Dolce Trio—Haymarket, Chicago, 22-27.

Dolan, Roger and Belle—Olympic, Providence, 22-27.

Douglas and Nichols—K. and R. N. Y., 22-27.

Dowling, Josie—Orpheum, 22-27.

Drew, Dorothy—Duquesne, Pittsburgh, 22-27.







**NEW YORK.**—Sousa's Band. **SYLVIA.**—A new musical comedy by S. S. Ladd and S. S. Goldsmith and company. **THE PRISONER OF ZENDA.**—Large audience. **THE PRISONER OF ZENDA.**—Silent Woman 16; small house. **THE PRISONER OF ZENDA.**—22.

**THE PRISONER OF ZENDA.**—Alfonso M. George. **THE PRISONER OF ZENDA.**—When Bass gave a charming performance. **A FAIR FAIRY.**—A fair house. The Princess of Zenda 22.

**THE PRISONER OF ZENDA.**—Howe Opera House (F. M. Moore, manager). **THE PRISONER OF ZENDA.**—12; strong good business. Tennessee's Partner 29. **Sousa's Band.**—13.

**GRANGE.**—OPERA HOUSE. Morse and Lapointe, managers. **THE PRISONER OF ZENDA.**—13; excellent co.; good house.

## VIRGINIA.

**PETERSBURG.**—ACADEMY OF MUSIC (William French, manager). **Una Clayton** co. 8-17 in **A Wolf of New York.** **A Midnight Masquerade.** The French Ball. **W. Jones Left Home.** **From From.** **The Sand Digger.** **Family Affairs.** **Miss Sheekh.** **Blues.** and **The Russian Princess.** fair business. **good co.**

**CHARLESTON.**—ACADEMY OF MUSIC (C. W. Beckner, manager). **Charles Jefferson in The Rivals.**—18; largest house for years; audience pleased. **Schubert Symphony.** co. 19.

**CHARLESTON.**—OPERA HOUSE (Frank and Shultz, managers). **Carpenter's Two Vads.** 16; packed house; splendid performance.

**CHARLESTON.**—OPERA HOUSE (F. M. Dawson, manager). **Una Clayton** co. opened 11 in **A Wolf of New York.** good house and performance.

**PORTSMOUTH.**—HAVERLY'S LYCEUM THEATRE (J. H. Haverly, manager). **Duck** for balance of season.

**FREDERICKSBURG.**—OPERA HOUSE (Goldsmith and Marsh, managers). **Duck.**

## WASHINGTON.

**SOUTH BEND.**—LAESON'S THEATRE (A. E. Larson, manager). **Madame Modjeska in Macbeth.** 12; receipts over \$200; performance well received, especially Mr. McLean as Macbeth. **The Highwayman.** 16. **The Telephone Girl.** 23.

**SPRINGFIELD.**—AUDITORIUM (Harry C. Hayward, manager). **Meeting's Faust.** 8; co. 13; large business. **Madame Modjeska** 15 in **King John.** play well presented; fair business.

**NEW YORK.**—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager). **The Highwayman.** 10; good performance; business excellent.

## WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (Charles A. Feinler, manager). **Henry Miller in Richard Savage.** 15; capacity; audience pleased. **The Village Postmaster.** 26; big business; fair co. **Arizona.** 23. **Mrs. Fluke.** 27.—**GRAND OPERA HOUSE** (Charles A. Feinler, manager). **Hoeller's Stock** closed successful week 13. **Playing the Ranch King.** **The Woman in Black.** and **Hearts of Gold.** **King Lear.** co. 15-20 in **Blonds and Curls.** **Cumblen.** 16. **Three Guardsmen.** and **Hold by the Enemy.** good business; fair co. **Home-spun Hearts.** 22.

**CHARLESTON.**—OPERA HOUSE (J. M. Barrack, manager). **The Scottish Reformation.** 10-11. 12. **S. R. O.**; performance excellent. **Kate Edna Garrison.** and **Bessie H. Rose** played their parts in a manner that surprised and pleased their friends. **Rogers, mezzosoprano.** 22. **West Virginia University Glee Club.** 28.

**PARKERSBURG.**—AUDITORIUM (W. E. Remond, manager). **Whitney and Knowles' Two Vads.** 12; **S. R. O.**; satisfactory performance. **Hoeller's Stock** co. opened for week 15; big business. **Arizona.** 22. **The Prisoner of Zenda.** 19. **Tim Murphy.** 15.

**WESTON.**—CAMDEN OPERA HOUSE (George S. Flinster, manager). **Mr. and Mrs. Francis Laboue, suspire.** 1. **E. Church, presented An Original Idea and An Infinite Idea.** high-grade entertainment and deserved better house.

**CHARLESTON.**—AUDITORIUM THEATRE (W. W. McCrory, manager). **Zora Neale.** 13; pleased fair house. **The Carpenter.** 18—ended. **Van Dyke.** 19-20. **The Carpenter.** May 14.

**CHARLESTON.**—OPERA HOUSE (M. R. Monroe, manager). **Columbia Comic Opera.** co. 15-27. **Two Vads.** 29.

**CHARLESTON.**—CENTRAL OPERA HOUSE (F. E. Lambert, manager). **Bello.** 21.

**CHARLESTON.**—COLISEUM (Carroll Currey, manager). **Duck.**

**NEW YORK.**—SMITH'S OPERA HOUSE (S. P. Smith, manager). **Duck.**

## WISCONSIN.

**RACINE.**—BELLE CITY OPERA HOUSE (C. J. Fisher, manager). **The Christian.** 9. **S. R. O.**; people turned away. Too much praise cannot be given Miss Vane and Lionel Adams; balance of cast excellent. **A Hot Old Time.** 19—cancelled. **The Orpheus Show.** drew large attendance 14; good bill, including Weston and Herbert, **Kirk Leslie.** **Cressey** and **Dwyne.** **Bertie.** **Frank.** **Davenport** and **Brooks.** **Jack Newworth.** **Al. Lewis** and **The Three Musketeers.** **and the Gypsies.** **Griffith's Faust.** 21. **A Social Session.** 22. **Royal Litophones.** 25. **Hoeller's Stock** co. 28.

**GRINNELL.**—GRAND OPERA HOUSE (E. E. Stoltzman, manager). **North Brothers.** 3-6 in **My Fair.** **The Colonel, Our American Cousin.** **Camille.** **Paradise Regained.** **A Celebrated Case.** **Princess Virgil.** and **A Barrel of Fun.** **banner week for house;** pleasing performance. **Uncle Josh.** **Spreckley.** 10; capacity; fair co. **One-Act.** **Leon Hermann.** 11. **Funny Davenports.** **Burlesques.** 28.

**WATERTON.**—CONCORDIA OPERA HOUSE (Blumenthal and Blumenthal, managers). **Jule Walters.** Side Tracked 7; performance and attendance fair. **Leon Hermann.** 11. **A Social Session.** 24. **T. E. Nevin's Opera House.** (F. E. Nevin, manager). **A Milk White Flag.** 14; pleased good audience. **Pabst Theatre.** Stock co. of Milwaukee. 8 in **Naubel.** 17; good performance and house. **Griffith's Faust.** 19. **A Merry Chase.** 28.

**WISCONSIN.**—OPERA HOUSE (O. E. Hahn, manager). **Frank E. Long.** co. in **The Planter's Wife.** **Human Hearts.** under an assumed name. **The Private Secretary.** and **The Silver King.** pleased good business, although co. was weak in heavy parts.—ITEM: A play titled **Swanee River** was played by the Frank E. Long co. 12; the heads on the program names were off before the performance. Frank E. Long did not appear with the co.

**EDEN IN NEW YORK.**—CENTRAL OPERA HOUSE (F. E. Hahn and H. E. Feltz, manager). **Way Down East.** 11; packed house; co. 20. **A Milk White Flag.** 13; pleased good house. **Who is Who.** 15; poor house; satisfactory performance. **Side Tracked.** 16. **Two Vads.** 20. **Harry Shannon Comedy.** co. 22-27. **My Mother-in-Law.** 25; (samples of the **Lady Macbeth.** Female Minstrels 30—declo).

**APPLETON.**—OPERA HOUSE (John Thibault, manager). **Ben Hendricks.** in **One-Act.** 10; good house; audience pleased. **A Milk White Flag.** 11; fair attendance; excellent production. **A Hot Old Time.** 13—cancelled. **Leon Hermann.** 15; pleased small audience. **Side Tracked.** 17. **Faust.** 19. **Stuart Robson.** May 11.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (W. L. Brown, manager). **One-Act.** 12; fair business; **Hoeller's.** Side Tracked 12; performance. **Who is Who.** 16; small business. **Side Tracked.** 19. **Two Vads.** 22. **Field's Minstrels.** 25. **LINK OPERA HOUSE.** (John Sellers, manager). **Davenport Burlesques.** 24. **Nyce and Connor's.** co. May 6-11.

**OSCEOLA.**—GRAND OPERA HOUSE (J. E. White, manager). **Way Down East.** 10; house crowded; co. pleased. **The Christian.** 11. **S. R. O.**; fine performance. **Who is Who.** 14; good house; fair co. **One-Act.** 21. **Anna Held.** 24.—ITEM: The ushers made their first appearance in uniforms 10 and received many compliments from patrons of the house.

**MARINETTE.**—SCOTT OPERA HOUSE (Charles T. Greene, manager). **The Christian.** 13; excellent performance. **S. R. O.** **A Milk White Flag.** 16. **One-Act.** 19. **Anna Held.** 22. **Leon Hermann.** 25. **Howard Gould.** 27. **A Merry Chase.** May 1. **Al. H. Wilson.** 6. **A Social Session.** 9. **Stuart Robson.** 11. **At Valley Forge.** 15. **Midnight in Chinatown.** 22.

**SEASIDE.**—WILSON'S OPERA HOUSE (O. E. Wilson, manager). **Thompson's Comedians.** 8-10; fair house. **In America.** in Europe. **For Her Sake.** and **David Horne.** **Way Down East.** delighted banner house. **Griffith's Faust.** 17. **Mahara's Minstrels.** 20-21. **Uncle Dan'l.** local. 29.

**NEW YORK.**—TURNER OPERA HOUSE (Albert Hiddle, manager). **Beach and Bowers Minstrels.** 2—cancelled. **Side Tracked.** 22; good house; **Jule Walters.** co. support fair. **One-Act.** 29. **Railroad Jack.** 22. **Prince Romia.** 15. **La Pearl's Combination.** 22. **Uncle Dan'l.** local. 29.

**WALPOLE.**—CITY OPERA HOUSE (R. J. Hayes, manager). **One-Act.** packed house; good performance. **Piney Woods.** 23. **Schiller.** 24. **Railroad Jack.** May 13. **D. D. H. OPERA HOUSE** (Alfred Johnson, manager). **Clark and Deacon.** 26. **May 20.**

**WATKINSVILLE.**—ULLER OPERA HOUSE (M. Fuller, manager). **Leon Hermann.** 12; mystified fair house. **Hermann** shows considerable improvement over his early performances. **The Flirts.** hypnotists opened 15 for the week to a good house. **Royal Litophones.** 24. **A Hot Affair.** 26.

**GREENSBORO.**—THEATRE (John R. Arthur, manager). **The Christian.** 12; fine business; good co. **Franklin.** 13; good house. **A Milk White Flag.** 14; large house; beauty; good co. and house. **One-Act.** 15. **Anna Held.** 23.

**WEST SPRINGFIELD.**—GRAND OPERA HOUSE (A. Newell, manager). **The Prisoner of Zenda.** 9; good co. fair house. **Because She Loved Him So.** 15. **Leon Hermann.** 19. **Field's Minstrels.** 23. **A Hot Affair.** 26.

**GREENSBORO.**—GRAND OPERA HOUSE (Peter L. Myers, manager). **Leon Hermann.** 12; pleased fair audience. **Way Down East.** 13; good house and performance. **One-Act.** 16. **Griffith's Faust.** 18. **Side Tracked.** 19. **Anna Held.** 26.

**GREENSBORO.**—GRAND OPERA HOUSE (A. Newell, manager). **Leon Hermann.** 12; good co. **People's Business.** 26.

**CHARLOTTE.**—GRANDE OPERA HOUSE (A. D. Moon, manager). **Howard Gould in Support of Bentham.** 13; crowded house; good performance. **Royal Litophones.** 22.

**CHARLOTTE.**—GRANDE OPERA HOUSE (C. D. Moon, manager). **Howard Gould in Support of Bentham.** 13; crowded house; good performance. **Royal Litophones.** 22.

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THE ELECTRICAL MAN.—John Waldron played the part by his usual magnificent style.—*Newark Evening News*, April 2.

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News.—The performance last night was essentially a triumph for Miss Daisy Lovering, the Clariette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a decided touch that makes them particularly effective.

Review.—This is Daisy Lovering's first night at the Academy of Music. In the role of Clariette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an indelible hit.

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FEDORA.—Eleanor Franklin invested the part of Princess Fedora with all the essentials that go to make up a living character. She made the woman a vivid creation. Miss Franklin entirely satisfied the audience that she had the correct conception of the part.—*Second (Pur.) Republican*.REPERTORY OF HENRY IV.—The supporting company was strong. Especially praiseworthy was the acting of Eleanor Franklin as Queen Flavia, who takes a difficult role in so charming a manner that from the very first she won the hearts of the audience, and made them weep with her at the bier of her king and lover.—*Burlington (Ia.) Hawk*, March 12, 1891.**MR. PAUL TAYLOR**

JENI SPARKEY IN DAIRY FARM.

Paul Taylor, as John Sparkey, was all that could be asked, his bushy-country boy was especially good. Mr. Taylor is a young man and if he develops in the line in which he is now cast he has a brilliant future before him.—*Rochester Herald*.

Paul Taylor, as John Sparkey, made a great hit, the "look" he took the minute he came on the stage and received more applause than any other member of the company.—*Rochester Democrat*.

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